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VOL. III.

NEW YORK, SEPTEMBER, 1894.

No. 7.



"THE MAYFLOWER"
PAYS ADVERTISERS

"IT'S ALL IN THE PULL"





SELL STREET CAR ADVERTISING—NOT THE ADVERTISING AND THE CUSTOMERS TOO—JUST THE ADVERTISING.

WE DON'T DEAL IN JOB LOTS. WE BELIEVE IN THE "KEEPING EVERLASTINGLY AT IT" IDEA, AND WE SELL



CARLETON & KISSAM,

STREET CAR
ADVERTISING,

Boston.



New York.



NEW YORK, SEPTEMBER, 1894.

TRADE PAPER ADVERTISING.

ENGLAND VS. AMERICA.

BY CHARLES AUSTIN BATES.

There is an impression prevailing in America that Americans are the best advertisers on earth. To some extent I believe that this impression also exists in the older countries.

There are more and better newspapers in proportion to population in the United States than in any other country. The total circulation of all of the papers in the United States is greater in proportion to the population than the circulation of those of any other nation.

The advertising instinct is very strong with us, and it is this which forces the circulation of the papers and which stimulates the effort to make them of desirable quality.

At first blush this may seem to be a disparaging statement, but it simply means that in newspaper publishing, as in every other business, the chief end and aim of the business is to make money.

It is a well-known fact that there are scarcely half a dozen newspapers published in the United States that could exist were the advertising patronage cut off entirely. In the case of only a few of them is the subscription price large enough to pay for the publication. In a great many cases the selling price would barely pay for the cost of the white paper. The chief revenue comes from advertising and advertisers demand large circulations. The paper with the largest circulation, other things being equal, will always carry the greatest amount of advertising, and so the first effort of every paper must be to secure as large a circulation as possible. In advertising, these papers must naturally cater to the tastes of their present and prospective

readers. There are two ways of looking at the circulation question, which are exemplified in the case of two New York daily papers.

The *Evening Post*, which has a comparatively small circulation, about 25,000, charges more in proportion to its circulation than the *New York World*, which has something like 400,000 circulation. The former is a very conservative publication and caters to a well-to-do and conservative clientage. The *World*, on the other hand, is somewhat sensational in character and caters to the masses. Its net revenue is probably greater than that of any other publication in the United States.

While the circulation of the *World* is almost twenty times as great as that of the *Post*, the advertising rates are only about twice as high. This is accounted for by the fact that the *Post* goes to a distinct class — moneyed class — and for that reason proves a more profitable medium for advertising the highest class of goods than does the *World*.

It is this desire to reach a separate class of readers that has induced the growth of trade papers. In this class of publications, America undoubtedly leads the world. As a rule, the trade papers of the United States are excellent specimens of the printer's art. Some of them, indeed, are well nigh perfect in their mechanical construction. They are generally well patronized by those who are connected with the lines which they represent. I think it is also true that they bring profitable returns to their advertisers in almost every case. If they do not, it is because the space is not used as intelligently as it ought to be.

The English are notoriously bad printers and in no place is this fact more manifest than in the trade papers. They, as well as American papers, seem to be well patronized by the advertisers. Whether it is lack of enterprise on the part of the papers, or on the part of the advertisers, they present a very dead appearance when compared with American papers of the same class. For the sake of simplifying the comparison, I will take up a single class of trade papers.

I have before me the three leading musical trade papers of England. They are poorly printed on poor paper, with bad ink, old style type, and with little or no attempt at artistic effect even in the advertising pages or in the text. It is a relief for one interested in such matters to turn to the fair large pages of the *Musical Courier*, published in New York. The paper used is of sufficiently good quality to admit the print-

ing on it of the highest grade of half-tone illustrations. This class of illustration is the test of the paper, ink and presswork of a publication.

Quite a number of the advertisements in the *Courier* could be greatly improved upon if the advertisers were awake to their opportunities. Quite another number are distinctly good, and it would be hard to improve upon them.

The advertisements in the *Courier* are, as a rule, larger than those in the English papers. This, of course, gives the compositor a better opportunity for effective display, but even in the large spaces in the English papers advantage is not taken of this opportunity.

The trade and social conditions of the two countries are so widely different that one who has a knowledge of only one side of the question must, of necessity, in writing about it, merely give the impressions which are made upon his mind by an examination of the papers in evidence. That is what I am doing.

My point of view may be such that I cannot see the subject as it really exists, but I cannot see how it is possible that the small advertisements in the English papers can bring a sufficient return to make them profitable. Every one of them looks just about like every other one. There seems to be no effort made to obtain characteristic distinctiveness. They are piled into a page, one on top of the other, and side by side, like so many bricks in a wagon. If one wanted to find some particular advertisement it would be quite a task to do so. How much chance will there be that the casual reader will find one he is *not* in search of?

In the *Courier* the small advertisements are interspersed with the large ones in such a way as to give each greater prominence by its contrast with the other, and, as I said before, the advertisements in general are larger than the English advertisements.

I think it is a safe statement that a reasonably large advertisement is much more likely to be profitable than a small one. It is better to have a good-sized advertisement in one good paper than to have half a dozen very small advertisements in as many different papers.

When a contractor is in a hurry to drive a long plank down the side of a new sewer he starts two men at it. Each with a big maul strikes alternate blows as fast and as hard as he can. The strokes come as evenly as a pendulum swings.

One man and one maul could drive the plank down, but it would take longer. The bigger the maul, the quicker and easier the work will be done.

Two men, or a dozen, with tack hammers, would not get the plank driven in one hundred years.

The parallel to this in advertising is, if you are in a hurry to drive your business, use two papers and make the advertising maul—the space—as big as possible. If you have not money enough to buy two big mauls, buy only one—use only one paper, the best, and make the space big enough to be felt. You can do more good with one maul than with half a dozen tack-hammers. You will get more benefit from a regular advertisement of sufficient size in a live, progressive paper than you will from half a dozen smaller advertisements in weaker papers. If you have only one advertisement, have it right.

It may be possible to make a small advertisement profitable, but it is a great deal easier to make a big one profitable, the cost in both cases being considered.

I notice in the English papers some expressions which strike me as very queer. It may be that an English observer of American advertisements would find the same thing to be true in his case.

I notice, for instance, the expression, "Pianoforte manufacturers by steam power."

To me that seems very funny, if not ridiculous. Here in America we do almost everything by steam power, unless we happen to be a little more advanced and use electricity; but to come down to the advertising value of such an expression, it seems to me to be of little or no consequence to the buyer of a piano whether it was made by steam or by hand, or by water, so long as it is a good piano.

The piano itself is the thing to advertise. If the method of its manufacture is to be treated of, it would be better to talk about its construction rather than about the power or tools used in making it.

In this matter of not telling anything in particular about their goods, in advertisements, American manufacturers are about as careless as the English seem to be. The fact that the advertising pays now is merely a hint of what it would do if it were properly taken care of.

I do not know how it is in England, but in America the retail dealers are much more progressive in their advertising efforts than are the manufacturers and jobbers, although it would seem that the

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latter should be the ones to, set a good example to the former.

Quite a number of the music houses in the United States employ special writers to prepare their advertising matter. This relieves them of the detail of writing copy, and also insures them more readable and more profitable advertisements.

There are a great many who pay considerable attention to their advertisements. The advertising is placed under the direction of some employé or member of the firm who has a special aptitude for the work. Of course, by far the greater number give but superficial and inadequate attention to this very important branch of their business.

If this were not so, there would be fewer merchants who say that advertising is a doubtful undertaking. There is nothing doubtful about it. It is as sure as any other business transaction. The funny part of it is that it is generally given less attention than any other department in the business, and it is the most important part of every business.

Advertising reduced to its lowest terms is merely letting people know who you are, where you are, what you are doing and what you want them to do.

The downtown terminus of the Third avenue elevated road in New York is directly at the entrance to the Brooklyn Bridge. As one comes down the stairway from the elevated, or comes out of the bridge entrance, he is met by a number of newsboys, each one crying his papers and at the same time holding out his hand in the hope of receiving the paper with which the reader is through. These papers are either sold again, or are returned to the newspaper offices as unsold copies.

There is as much difference in the methods of these newsboys as there is in those of business men who advertise. Some of the boys push to the front and seem to catch the eyes of almost everybody. There is another kind of boy who stands a little bit in the background, but who still reaches out his hand. Out on the edge are some of the smaller, weaker and less energetic boys, and beyond them are some who take no interest in the proceedings at all, who receive few papers and sell few. The boy who asks oftenest and keeps most persistently in the foreground is the boy who gets the most papers.

The advertiser who keeps his business prominently before people and asks courtously and persistently and often for their trade is the one who will get the most bus-

iness. The man who is nearly as energetic will get the business that is left, and the one who stands around on the edge with his hands in his pockets may very reasonably and justly expect to get "what the boy shot at"—nothing.

Advertising reduced to its lowest terms is merely asking people for their trade. That's all there is of it. A business man wants trade in some particular line. If it is a good line and if he understands it and runs his business properly, it is only a question of asking enough people and asking them often.

People generally read advertisements more than they did a few years ago. The reason is to be found in the advertisements themselves. Taking them as an entirety they are more readable than they used to be. In a number of cases in different cities in the United States there are advertisements which are made so readable that they have come in a certain sense to be a feature of the paper in which they are published, and people look for them every day with as much zest and interest as they do for any other feature in the paper.

In many cities there is just one man who appreciates the value of such interest.

There are lots of interesting things in business. Look over the miscellany page of any paper; look at its local news columns and its telegraph news, for that matter, and you'll see that the majority of the items are more or less closely related to some business fact.

Dress these facts up in a becoming garb of words and they will find readers even though they be in a "mere advertisement."

Let the merchant come down off his pedestal and *talk* in his ads. He needn't be flippant—far from it—but let him not write as if he were addressing somebody afar off and telling him about something at even a greater distance.

The newspaper goes right into its reader's house—goes in and sits down with him. It is on the table when he eats and in his hands while he is smoking after the meal. It reaches him when he is in an approachable condition.

That's the time for the merchant to tell him about his business—clearly, plainly, convincingly, as one man talks to another.

Of all the possessions of this life, fame is the noblest; when the body has sunk into the dust, the great name still lives.—SCHILLER.

BORROWED WIT.

BY JOEL BENTON.

So long as the greatest authors are said to borrow their ideas and phrases quite often from their predecessors and contemporaries, it may seem like asking too much to demand that those who possess merely talent, or even less than talent, shall stick to the boundaries of their own invention. But it is a just demand, nevertheless.

For plagiarism is really odious. When the man of talent or of talentlessness takes an article or literary invention he did not make, he is obliged to take it boldly and boldly. He lacks the wit necessary to hide or cover his tracks. The genius or really able man cannot take a literary product, or any part of it outright. If he touches it, it is transformed, or somehow new-colored. It escapes from the alembic of his imagination a different thing. This not simply conceals the theft, but makes it quite other than that. There is no crime, or tort, or disgrace in taking somebody's idea and expressing it in a better way than the evolver could express it. And the instances in which this has been done are very many.

But because Shakespeare elevated for all time certain Italian or other tales into imperishable dramas, it does not follow that one may copy the ingenious wit of some business writer and take it over bodily for the exploitation of his own goods when it properly belongs to the goods of another firm. Of course this transfer is not usually made from an article of one class to some other brand of that same class. It does not go from thread to thread, but it will most likely go from thread to suspenders, or from any article or business to another much farther apart than thread and suspenders are.

But why doesn't the suspenders man invent his own legend or catchword? Perhaps he is not equal to that particular mental activity. He knows suspenders, and he knows many of the ins and outs of mercantile business, but he lacks the power to name his article, and, therefore, takes a catchy thread-name with which to signalize his suspenders. This not only does not seem a fair thing to do in respect to the party from whom the idea or phrase is caught, but it can hardly be called a politic thing to do.

A man who invents a new rocking chair, for instance, might easily recommend it "for that tired feeling," but I doubt if it

would be wise to do so, even if the ethical objection to taking the phrase were untenable. If he can think of no better ascription, he can readily find some writer for business firms who can, and who will fit him out (not for *chair-ity's* sake, if this pun can be tolerated, but) for much less than the price of one of the new-fangled chairs.

Advertisers should always bear in mind that there is a latent or instinctively critical sense which influences even the least intelligent class of readers. They can quickly tell who it is that parades in borrowed feathers and they estimate him accordingly. People must trade, of course, with strangers very often, and they must buy goods and commodities from a proprietorship of which they know little or nothing. But they discover when firms advertise in a poverty-stricken manner, or with borrowed tinsel, and the conclusion of character which they draw, if disparaging or otherwise, will cling to the advertiser's wares.

There are certain names that have been borrowed so often that, like certain literary quotations, they are now recognized as the common property of everybody. But for that very reason it would seem as if those who are looking for names would be sure to shun them. Who can tell now where such names as "Excelsior" brand, or "Eagle" brand, and many others of similar commonness began to be, or who were their first adapters or inventors?

I never think of a palpable advertising plagiarist but that I think of an old-time London anecdote. In one of the trading sections of that city were once to be seen, strolling about with their wares—which were brooms—two dealers in the sweeping utensil. One went ahead and told a very pretty and voluble story to the mating of which the other was quite unequal. So the nearly speechless one followed on and merely cried: "I, too; I, too!"

ADVERTISEMENT FROM "GAL-IGNANI" OF PARIS.

WANTED.

AN AMERICAN OYSTER CULTURIST AS working resident partner for a fishery on an island in Brittany. Moderate capital only required. Every investigation allowed and courted. Pretty surroundings. Address Oyster Culture. "New York Herald" Office, 49 avenue de l'Opéra, Paris.

WANTED.—FRENCH LADY IN POSITION to furnish advance information and sketches or photographs of millinery, as correspondent. Address, with sample letter stating salary expected. East Forty-second-street, New York, N. Y., U. S. A.

THE ENTERPRISE OF NINETY
YEARS AGO.

A LIVE AND LIVELY ADVERTISING BARBER.

By H. P. HUBBARD.

What is the end of Fame? 'tis but to fill
A certain portion of uncertain paper.
Some liken it to climbing up a hill,
Whose summit, like all hills, is lost in
vapor;
For this men write, speak, preach, and
heroes kill,
And bards burn what they call their
"midnight taper"
To have, when the original is dust,
A name, a wretched picture, and worse
"bust."

BYRON—*Don Juan*; CANTO I.

August 3, 1808.



Talk about nerve, gall and enterprise,
expert advertisement writers, et cetera!
There lived back in the beginning of the
century, right here in New York city, a
man by the name of Huggins, who was a

simple barber and yet who had the knack
of writing hundred of bright—yes, brilliant
—literary effusions, which mainly appeared
as advertisements in the *Commercial Adver-*
tiser, *Evening Post*, and other papers, most
of which have since gone out of existence.

This man, with his evident knack in the
way of putting things, would, with the
education of the present day, have stood
head and shoulders above the advertisement
writers that now abound. I spoke of
nerve; that term I meant to apply to the
idea of a common barber being so enter-
prising as to republish, as this one did, a
300 page duodecimo book, bound in leather,
containing effusions from his pen which
had appeared in the papers for several
years.

All this occurred back in early 1800. The
book to which I refer was published in
1808 by John Richard Desborus Huggins,
who styled himself *Empereur de Friseurs*,
Roi de Barbieres, etc. It is printed in leaded
bourgeois type, and it contains not only
numerous and varied advertisements used
by himself, but many used by his rivals in
the periodicals of that day. As a quaint
study of character and old style wit, the
book is a treasure.

It was presented to me by Mr. J. H.
Gratacap, an artist of ability, now living at
992 East 175th street, New York. His
grandfather used to live at 40 Wall street,
and in an old chest which was taken from
Wall street a number of years ago, this
book was found. At Mr. Gratacap's home
there is still growing a grape-vine, which
was transplanted from the house in Wall
street in 1856, and which was originally
set out by his grandfather.

This man Huggins was evidently a genius
in his own eccentric way, for his ads. are
full of odd witticisms and quaint conceits;
and it meant very much more to publish a
book in those colonial days than at this *fin*
de siècle period, when novels can be pur-
chased for a song and advertising books
and pamphlets are as plentiful as snow-
flakes in midwinter.

The title page I will reproduce in full :

HUGGINIANA ;

OR,

HUGGINS' FANTASY,

BEING

A COLLECTION OF THE MOST ESTEEMED MODERN

Literary Productions.

Exposing the art of making a noise in the world,
without beating a drum or crying oysters;
and shewing how, like Whittington of
old, who rose from nothing to be
Lord Mayor of London, a mere
Barber may become an Em-
peror, if he has but spirit
enough to assume, and
talents enough to
support the
title.

By JOHN RICHARD DESBORUS HUGGINS,

Empereur du Friseurs, Roi du Barbiers, &c., &c.

TRIFLES, LIGHT AS AIR.

Shakespeare.

New-York :

PRINTED BY H. C. SOUTHWICK,

No. 2, Wall-Street,

Most Excellent Printer to his most BARBER-ous Majesty.

1808.

The reader should note the opening sentence of the explanatory part, wherein he "exposes the art of making a noise in the world without beating a drum or crying oysters!" The book is dedicated to George the Third, King of England, and Gustavus Adolphus Fourth, King of Sweden.

The preface, which will give a good insight into the man's character, is as follows:

"In giving to the world, in a collected form, the spontaneous effusions of my pen, I feel all that diffidence that has characterised every other act of my life. The solicitations of my friends, exceeding in number

that of any man living, were not to be withstood, for 'he that will please to live, must live to please;' and to gratify them, at the expense of something less than my crown, was the sole motive of this publication.

"Insensible of the value of my writings, I kept no account of them till about the year 1801: those which preceded that period are lost to the world, and to me—I know it will be a matter of regret; but regret is useless—they're not to be found; for between you and me, gentle reader, I don't believe they ever existed.

"There is an old saying, that, *Where there is no freedom, there is no friendship.* Now, if it be equally true, that, 'where there is great freedom, there is great friendship,' I certainly may rank among my friends, some of the greatest Philosophers, Statesmen, Poets, and Heroes of the present or past ages—Homer, Horace, Virgil, Shakespeare, Johnson, Pope, Chesterfield, Jefferson, Darwin, Nelson, Collingwood, Bonaparte, Pindar, Paine and Packwood, have alike been made subservient to my purpose; and I have never hesitated to use all of them indiscriminately, with a familiarity and a freedom, allied to the most ardent affection.

"What rank I may claim as a Poet, I have hardly yet determined. Most writers are pleased with their own productions, and I think it will not be assuming too much to say that they will bear a comparison with any of the present day, *Serson, Mins-hull and Dr. Smith* excepted.

"Of my contemporaries, I have but little to say. I never found one to be alarmed at, and scarcely one worth contending with. When I did notice them, it was more for amusement than from jealousy; and that they may have nothing to complain of, I have given to every advertisement in my possession, that ranked above mediocrity, a place in this work, thus assisting them in a fame, which, of themselves, they would never have acquired.

"That the public good is still my aim, the world I trust fully believes; but if there be any who yet cry for proof, let them examine this book, for which I ask *One Dollar*, and they will therein find that I have given them in return *Four Crowns*."

His diffidence, of which he speaks in the first paragraph, is so apparent as to make the most sober-minded person roar with laughter. Mr. Huggins set the pace for all the advertisement writers of to-day in his familiarity with and adaptation of the

poets, and heroes of fiction, together with the news of the day.

J. R. D. H. originally started at 40 Greenwich street, then moved to 41 Pine street and from thence to 92 Broadway, three doors below Wall street and nearly opposite Trinity Church.

The book is adorned with sundry pictures of ladies' and gentlemen's heads, two of which I reproduce here:



These pictures, Mr. Huggins announced, were drawn by Parisian artists. In the *Commercial Advertiser* of November 7, 1801, appears the first advertisement which he is on record as using. I give it in full.

"John Richard Desborus Huggins, K. C., by the late arrivals from Europe, has received, from respectable gentlemen of his profession in London, accurate accounts, that is to say, satisfactory information, of the state of fashions in that city. He feels gratified in now having it in his power to convince the ladies and gentlemen of New York, that he excels in the art of cutting and dressing hair on the heads of ladies and gentlemen. He professes to manifest his skill—and to obtain their good opinion will be the ultimate scope of his wishes, and the sole object of his exertions. The room which he has prepared for the purpose of dressing gentlemen, he flatters himself, is in a style superior to anything of the kind ever known in this country. And he pledges himself to be ready every evening at his house, No. 40 Greenwich street, from 4 till 8, to serve those gentlemen who may honor him with their patronage. As to the ladies he professes to be so far devoted to

them as to be ready to answer their commands at all hours not interfering with those he has before set apart for the gentlemen.

"N. B.—J. R. D. H., K. C., particularly recommends his peculiar mode of cutting hair, as few possess the faculty of adapting it to the countenance.

"The real gallery of fashion regularly received."

Stirred by this official information, a rival barber by the name of Frost, in William street, attempted to advertise in the following manner:

ORNAMENTAL HAIR WORK.

E. Frost, No. 131, William-Street.

BEGS his numerous friends and customers to accept the strongest assurances of his gratitude, for their past favours conferred on him since his commencement in business, and assures them that nothing shall be wanting on his part, to merit a continuance of their patronage: He informs them that having correspondence with HAIR MERCHANTS of the most eminent professional abilities, he obtains the FASHIONS the instant they are introduced in LONDON. The quantity of FOREIGN HAIR he has on hand, enables him to sell on very reasonable terms. Ladies full drest natural heads of hair with long braids, complete, and cleansed with a very expensive process, which gives it the most brilliant gloss—price, from 20, to 30 dollars—natural curl'd crop wigs of cleansed hair, from 15, to 25 dollars—The forced curl'd crop wigs are made with hair that have not a sufficient curl, therefore assisted by art—prices from 10, to 15 dollars.

Bandeaus constructed in a manner so as to be placed round the head, and form a complete full DRESS—from 3, to 20 dollars—long hair braids of every shade from 2 to 15 dollars—frizettes or morning borders the most light and convenient for the present mode of hair dressing, from 10 to 15 dollars each.

N. B. A fresh assortment of odoriferous perfumery, and all articles in above line on reasonable terms.

Four days later the *Commercial Advertiser* contained the ad. of Squire Huggins, K. C. (Knight of the Comb), which is a paraphrase of the Declaration of Independence, and

shows that Mr. Huggins could "sling words" in a very effective manner.

COMMENCEMENT OF HOSTILITIES BETWEEN A KNIGHT OF THE COMB, AND A BARBER!!

WHEN in the course of human events, it becomes necessary, for an individual to expose the calumny of another, and to unmask the depravity of his conduct, a decent respect to the public opinion, requires that it should be done in an open and becoming manner. A paper warfare, is at all times disagreeable to the feelings, and frequently very prejudicial to the purse of the public's devoted humble servant; he shall therefore condescend, to animadvert on the publication of a BARBER with much reluctance. An earnest desire however, that the public may view that publication in its proper light, is the sole inducement to the following remarks; whatever efforts an individual may make to varnish his real character, and deceive the public by false pretensions, a discriminating mind will easily discover a clue by which to detect the deception; frequently the features of that real character are so strongly marked, that it does not require a critical eye to expose it; this remark may be exemplified by the publication above alluded to, after raising the public expectation, after bringing his business to the fullest perfection, after rendering it morally impossible to be excelled: he closes the grand climax of his perfection, by informing the public, that he can improve the CHIN!! Not denying him many, and great qualifications as a *shaver*, as a *bleeder*, as an *extracter of teeth*, and as a proficient in the arts of *quackery*, I should be deficient in candour were I to allow him any pretensions to KNIGHTHOOD. Superficial observers will not readily discover the distinction between a KNIGHT OF THE COMB and a barber; to correct minds that distinction will be obvious. The one is a proficient not only in embellishing the head and beautifying the countenance divine, but in all the accomplishments of a finished gentleman: the other is a mere *faw scavenger* employed to remove the rubbish, and prepare the way for the KNIGHT, to manifest his skill, and commence his operations: in short, there is as manifest a difference between a Knight of the Comb and a Barber, as there is between HUGGINS' DRESSING ROOMS and a barber's shop. But to divert my mind, and elevate it to nobler subjects, I cannot refrain from embracing this oppor-

tunity of testifying to the gentlemen of the THEATRE my sincere acknowledgments for their former liberal patronage.

N. B. Dressing Room for the accomodation of those Gentlemen who may honour him with their patronage, will be lighted every evening between 4 and 8 during the winter. The commands of Ladies cheerfully and punctually attended to; Ornamental hair work of every description made in the newest fashion, by JOHN RICHARD DESBORUS HUGGINS, K. C.

In the following spring he moved from Greenwich street to Pine street, and took into his employ "Don Emanuel Antonio de Biscarolaza," who, he announces, "is fully competent in varied branches of the business, and exploits particularly his improved method of adapting his hair-cutting to the countenance."

In midsummer "Huggins the Great" evidently went to Saratoga, as the following ad. taken from the *Evening Post* of August 27, 1802, shows that he has just returned "from Ballstown Springs," and also that he had gotten into a "squabble" with Don Emanuel. Notice especially the foot-note which Mr. Huggins puts at the bottom of his ad. referring to and endorsing the ability of Don Emanuel to write advertisements—"Many of which are in nowise inferior to my own," is frank, to say the least.

MESSAGE

To the Ladies and Gentlemen of New-York.

The circumstances under which I find myself after my return from Ballstown, rendering inconvenient the mode heretofore practised, of making, by personal address, my communications to the Ladies and Gentlemen of this city, I have adopted that by message, through the medium of the press. In doing this I had principally a regard to the convenience of my customers, to their relief from the embarrassment of immediate answers, to the economy of my own time, and to the benefits thence resulting to those who personally attend the Dressing Room, No. 41, Pine-street. Trusting that a procedure founded in these motives will meet their approbation, I beg leave, through the channel of a public print, to communicate the earliest intelligence of my return from Ballstown Springs, and pray them to accept the homage of

my high respect and consideration. It is a circumstance of sincere gratification to me, that I am able to announce to a generous public, on grounds of reasonable certainty, that I cut hair, and suit it exactly to the countenance. Many hairdressers are in the habit of depriving the head of every lock about it; but this oftentimes proceeds from an interested motive—to get hair to make wigs of, when wigs become the fashion: but I beg leave, however, to assure my customers, that, in my judgment, "sound principles will not justify a cropping of the heads of my fellow citizens to accumulate hair for fashions, to happen we know not when, and which might not, perhaps, happen but for the temptation afforded by such accumulations.

That the mouth of labour may not be impeded in its operations, I am happy to inform the public that I possess the means of taking off the subcharge of superfluous hairs, leaving to the chin the smallest portion of its umbrageous ornaments, more or less. Sometimes it is said that man cannot be trusted to shave himself—Can he then be trusted to shave others?—Or have we found angels, in the form of barbers, to shave him?—Let Don Emanuel Antonio de Biscarolaza, answer the question.*

A well selected assortment of wigs and perfumery is always provided, hair-work of every description is made by me, and all orders in every branch of my profession will be cheerfully received and promptly executed. The approbation implied by your past custom is a great consolation to me for the past, and my future solicitude will be to retain the good opinion of those who have always bestowed it, and to conciliate that of others, by dressing them to the best of my abilities, and thus being instrumental to the happiness and freedom of all.

JOHN RICHARD DESBORUS HUGGINS.

N. B.—J. R. D. Huggins would be unjust to himself, did he not recommend his mode of cutting hair, which he does in a manner so as, almost, to beautify the ugly. Attendance given at the Dressing Rooms every hour in the day. A room is particularly fitted up for the accommodation of Ladies.

☞ He has for sale a species of blacking for leather, which not only gives a beautiful gloss, but is actually water proof.

Soon after this Don Emanuel takes to

* This young man was then my journeyman—a lad of very dull parts—Finding I could make nothing of him, I taught him how to pen an advertisement, and then set him adrift, to shift for himself. His proficiency in this branch of the art may be gathered from the specimens which follow; many of which are in no wise inferior to my own.

advertising and announces that his address is at Mr. H. J. Hassey's, 72 Wall street. In this announcement he says:

Aware of the numerous puffs with which the public have of late been so repeatedly pestered; he is at the same time sensible, that they must appear equally to those, as to himself, ridiculous in the extreme, and therefore deems it unnecessary to comment upon his superior abilities at present.

January 3, 1803, J. R. D. H. announces in the *Evening Post* that he has taken into partnership a Mr. Edward Quirk, "whose abilities in his profession are such as to only be known and experienced to be universally approved of and admired."

Mr. Huggins started the series of humorous, good-natured advertisements, praising himself and, in a caustic, but not bitter, way, running down his rivals. The others imitated his style and retorted through the advertising columns so freely that the barbers' war of words was welcomed by the publishers. The good humored raillery, clever sarcasm and sharp wit which flew back and forth must have kept the public of that day in continual mirth.

In Huggins' book are published in addition to all his own ads., others from his rivals, clever adversaries, by the way, for Huggins had faith enough in his own works not to fear that they would suffer in comparison with the offspring of his rivals' fertile brains. For instance, there appears in the book, quoted from the *Morning Chronicle* of 1803, a rival's announcement which is very rich reading. What a pity he did not live to-day so that he could make some of the indifferent countenances of 1894 handsome!

He shows his ability to sling taffy in the closing paragraph of this announcement, trying to make people think that they were all good-looking. Here is the ad. mentioned.

IMPORTANT!!!

To the Amateurs of the Fine Arts.

DON EMANUEL ANTONIO DE BISCAROLAZA, Ladies and Gentlemen's Hair

Dresser, No. 72, Wall-street—having experienced the most flattering encouragement in consequence of a previous card to the public, takes this method of expressing the grateful emotions of his heart, for the honorable patronage they have conferred upon him. Egotism he holds in proper contempt; but as many still remain ignorant of his peculiar merits, and as he is anxious to give every individual an equal opportunity of profiting by them, he has to undertake the extremely disagreeable part of being his own trumpeter. He therefore informs the public, as a convincing proof of his superiority to the many *quacks* with which his profession is crowded, that he possesses the qualities of shaving and hair dressing BY NATURE! and that those natural endowments he has improved by a long course of *study and practice*. As he has been three months from Spain, he knows the cut of his Most Catholic Majesty's wig, and the curl of his whisker to a hair! and can accommodate his customers with a choice in dressing of the Spanish, Roman, Grecian, Sandwich, Lapland or Mammoth scratches.—Among all these admirable qualities and properties, he ranks at the highest, the most ready disposition and studious attention to please, which he is ever willing to exhibit at a moment's warning, and for this purpose he will in future be stationed at his Dressing Room, No. 72, Wall-street, from 5 to 8 o'clock, where he will be happy to execute such commands as the public shall honor him with.

Ladies' and Gentlemen's most fashionable wigs, and ornamental Hair Work of every description, made and executed by him at the shortest notice, and on the most reasonable terms—having always on hand a large supply of hair, adapted to the purpose, and consisting of every color.

P. S. Don A. D. E. Biscarolaza not only possesses the powers of adapting the hair to the countenance, but of beautifying and improving the physiognomy, and rendering, by the aid of his curling irons, razors, &c. even an indifferent countenance handsome! His abilities, in this respect, have not as yet been called in practice, his business hitherto having been entirely among persons whose faces were too good to need or admit of improvement.

As a specimen of Don Emanuel's vehemence and verbosity I will give one more ad. which appeared in the *Morning Chronicle* of February 14, 1803. The Don was certainly spirited in the accounts of the beauties of doing up hair and his scathing abuse of Huggins' methods.

CARD.

PRO BONO PUBLICO!!

DON EMANUEL ANTONIO DE BISCAROLAZA, late Comb-Major, and Tonsor Generalissimo to his Most Catholic Majesty Carolus III. Dei Gratia Hispania et India Rex—Hair Dresser, *by nature and practice*, and three months from the Court of Spain—Having by a long course of intense study, deep research and severe application, discovered the important and elegant art of beautifying and embellishing the "*human face divine*" is extremely anxious that the Ladies and Gentlemen of New-York should (as well as himself) profit by the discovery. Indeed so little selfish is he in his disposition, that he accounts his knowledge and abilities of no importance unless employed in the service of a *generous public*.

Gain he despises: but as he contracted in his infancy an unfortunate and expensive habit of eating and drinking, &c. and as it is a melancholy truth, that in this lucre-loving world, the articles of meat and drink cannot be procured without money, he is obliged, besides the honour conferred upon him in commanding his services, to require an additional compensation in the aforesaid despicable articles. His requests, however, will always be made with such a degree of moderation as scarcely to be felt by his *generous customers*.

He trusts therefore, there is no person so blind but he can plainly see the perfectly *disinterested* nature of his intentions, and his ardent zeal to be of *public utility*.

Ladies' and Gentlemen's most fashionable wigs, and ornamented hair work of every description, made and executed by him at the shortest notice, and on the most reasonable terms—having always on hand a large supply of hair, adapted to the purpose, and consisting of every color.

P. S. Don E. A. D. Biscarolaza, C. M. T. G. H. D. N. P. grateful for the many favors conferred upon him, and conscious that anything entrusted in confidence to the public, will go *no further*, begs leave to communicate the following

IMPORTANT SECRET.

In one of his late lofty flights, he has had the good fortune to discover the identical Scratch worn by THE MAN OF THE MOON!!! which he has carefully added to his former stock of Spanish, Roman, Grecian, Sandwich, Lapland, and Mammoth Scratches. Any lady or gentlemen who may wish to be dressed in either of the above styles, will please to leave their commands at the Dressing Room, No. 72 Wall-Street, where

he daily attends, from 5 to 8 o'clock P. M. willing and anxious to be of *service to the public*.

The second paragraph in this ad., referring to "gain and filthy lucre," is quite neatly put. But Mr. Huggins led them all in the matter of clever notices, and received a deal of gratuitous advertising from the newspapers that appreciated his witty and facile pen, and the fact that the more he attacked others, the greater their income would be through the necessary answers!

The *Balance*, a literary and political paper then published in Hudson, N. Y., commented thus on the clever barber's effusions: "John R. D. Huggins, the facetious 'Knight of the Comb' in New York City, never fails, when he appears before the public, to convince us that he is as well versed in the art of advertising as in the art of dressing the hair."

The *New York Evening Post* once said of Huggins: "J. R. D. H. is scarcely better known by his skill as a *frissure* than by his humor as a writer. State-papers, ballads and tragedies are rendered equally subservient to his purpose. Even the greatest characters of Roman History are employed by this witty man's pen to prove the importance and dignity of hair dressing."

The *Troy Gazette* spoke as follows: "John R. D. Huggins, a hair dresser of New York, proverbial for his comical and humorous advertisements, frequently turns the greatest events of the political and military world, of art and science, to his own account, and makes them subjects for the display of wit and raillery."

Another ad. from the book is one taken from the *American Citizen* of February 22, 1803, wherein Patrick Boyle, who is evidently at the same address as Don Biscarolaza, hits Huggins for his low buffoonery and attempted "imitation of the style of the First Magistrate of the Union;" and Don Biscarolaza for his story about the man in the moon's whiskers. But here is the ad:

TO THE PUBLIC.

AMONG the various publications of quacks of different professions, which of late have filled the columns of newspapers, there are none which merits public contempt more than those of the Hair Dressers and Shavers—who, under colour of amusing the public, not only disgust, but render it difficult for an honest industrious man of that trade to procure a livelihood. One dubs himself a Knight of the Comb, and in his usual language of low buffoonery, attempts to imitate the style of the first magistrate of the union, a style not at the command of every stage dancer or six penny barber. Another more modest, but equally ignorant, attempts, in the line of romance, to draw from the public a smile of approbation, by giving them an out of the way story of the Man in the Moon.—Without attempting to imitate either of those great personages, but in a language and style "*which truth would smile on, and honour approve of,*" I take the liberty of offering my services to the ladies and gentlemen of this city, as Hair Dresser, Ornamental worker, Hair cutter and Shaver. A card directed to me and left at No. 72, Wall-street, will be duly attended to, and all favours conferred will be forever acknowledged, by the

Public's obedient servant,

PATRICK BOYLE.

To this Don Emanuel replies in the *Morning Chronicle* of February 25:

He understands that a misunderstanding has unhappily prevailed these few days past between certain editors and barbers of this city, and that he has been indirectly implicated in the controversy.

As he does not wish to have any dispute with man, woman, or child, he now publicly declares that he has no ill will to any of the worthy personages in question but is willing to admit the merits of each of them, individually either as *shaver* or *politician*; all he boasts of is the art he possesses of hair dressing and shaving by nature.

On the 26th of April, 1803, Messrs. Huggins and Quirk dissolved, the former moving to 92 Broadway, the latter staying at 41 Pine Street. Mr. Huggins' first announcement after moving to his new headquarters winds up with a postscript—"Wanted immediately—a journeyman hair-dresser. None need apply but such as are of gentle deportment and competent in

their business. To such wages is no object."

At this distance from the seat of war between these "barberous fellows," as Huggins styles them, it would seem as if there were a sort of agreement between them and the publishers to keep up the fight for the sport it would furnish. In the *Morning Chronicle* of May 30, 1803, Don Emanuel announces his partnership with Mr. H. J. Hassey, 72 Wall street, in whose house he had been living for some time, and in it speaks of his contempt for the ridiculous practice of "puffing," and announces the "receipt of patterns of wigs, et cetera, from the planet Venus, with a lot of whiskers from Mars." A postscript of this ad., which I will quote in full, is a sharp dig at Mr. Huggins. Here it is:

TO THE ADMIRERS OF THE FINE
ARTS.

DON EMANUEL ANTONIO DE BISCAROLAZA, late Comb Major and Tonsor General to his Most Catholic Majesty, Carolus III. Dei Gratia Hispania et India Rex—Hair Dresser by nature and practice; has for the better accommodation of his extensive business, entered into partnership with Mr. H. J. Hassey, a gentleman celebrated for adroitness, and professional skill. Ladies and gentlemen may be dressed in the most fashionable style, either at their own houses or at the dressing room.

There is nothing Don Emanuel holds in greater contempt than the ridiculous practice of puffing in the newspapers. For his part he is content to confine his puffs to the heads of his customers—possessing a modest confidence in his superior talents.

In addition to his scratches from the *Moon*, which appear best at night, and are peculiarly adapted to the Theatre, he has received patterns of wigs, frizettes, &c. from the planet *Venus*, which have the most enchanting effect in heightening female beauty. Also, a few fierce whiskers from *Mars*, of the most courageous cut, suited for military gentlemen. These form a pleasing addition to his former stock of Spanish, Roman, Grecian, and Mammoth scratches.

Besides his faculty of beautifying the countenance, he has also the art of shaving on a beard, highly interesting to young gentlemen ambitious of stepping into manhood.

P. S. As injurious reports have been circulated, the public are informed, that Don Emanuel amused himself for a short time after his arrival from the Spanish court, in the shop of the knight of the comb merely to keep his hand in; but was careful to avoid contracting any bad habits, of which he will be happy to convince any person who will do him the honor of calling at his dressing office No. 72, Wall-street.

Mr. Huggins drops into poetry in the *Evening Post* of June 10, 1803, as will be seen by the following story in rhyme. He follows this with an announcement as an excuse for the high sounding name he has taken in order to get one style better than the other fellows.

REMOVAL FROM OFFICE.

J. HUGGINS informs all the heads in the state,
Of the wonderful change he has pass'd thro'
of late;
Promoted from Pine-street's dull glimmering ray,
To the clear shining regions of stylish Broadway;
Where the Goddess of Fashion, he dares to presume,
Will soon fix her seat in his new Dressing-Room.
He begs, as the Belles of the city pass by,
They'll give him a call, tho' they know not for why,
The new wigs he'll shew them will quite compensate
For the trouble they take, at a very cheap rate,
With an all conquering lock o'er the forehead that plays,
In a manner that charms and attracts all the gaze.
His glittering combs too, he'll venture to say,
They've not seen the like for this many a day,
And his hair brushes made for the new fashion'd crop,
A-la Titus the go—Then Ladies pray stop,
He devotes to your service the rest of his days—
Shall he live by your favors, or die with his lays?

Since *puffing shavers* have been styled *Ladies' Hair Cutters*, and *barber's shops* become *Offices and Dressing Rooms*, he hopes the malice of envy will not deem it arrogance in him to give his present accommodations, by way of distinction, the title

of the *Dressing Academy and School for Fashions*; and he assures the Ladies, who may find it most convenient to call on him for the purpose of having their hair cut, that the *School for Fashions* is fitted up in a style of superior elegance, and well adapted for their reception and accommodation, being separate and distinct from the *Dressing Academy*. As numerous applications have been made to him by ladies, to put in order their hairs which have been disfigured by impostors, who have industriously circulated false reports concerning him and his prices, he feels it his duty to inform them his charges are as moderate as any in the city.

The above was to the ladies. On the opposite page, he addresses himself to the gentlemen in the following language, which shows that he had started a literary department to attract attention and "make people talk:"

He returns his sincere thanks for their past favors, and assures them, that as he has spared neither trouble or expense to adorn his *Dressing Academy* with elegant engravings, caricatures, and fanciful decorations, so he will spare no pains in imparting to their heads all the elegance of a *perfect negligee*. His *Dressing Academy* is in the second story of his house, No. 92, Broadway, immediately opposite Trinity Church Yard, and between Messrs. Gardner and Jones, Ladies' and Gentlemen's Shoemakers. Gentlemen will find in the *Dressing Academy*, for their amusement, the *Port Folio*, and several other literary papers.

In reply to the poetry (?) and the announcement to ladies' and gentlemen, Mr. Quirk steps into print in the following manner, which shows that there was a decided coolness between Pine street and Broadway:

E. QUIRK respectfully returns his sincere acknowledgments to the Ladies and Gentlemen of New-York, for their liberal encouragement, notwithstanding the malicious, attempts in the Post of Friday evening, by a Knight of the Comb, to ridicule the place where he has picked up his crumbs; but 'tis really laughable where he talks of the glimmering or gloomy situation of Pine-street, and his *Dressing Room* in Broadway, where he presents you with the elegant prospect of graves and tomb-stones. I think it necessary to acquaint the public that the case is altered, for the *Dressing-*

Room in Pine-street is open from 6 o'clock in the morning till 8 in the evening. Those gentlemen who were supplied with wigs and scalps during the partnership of Huggins and Quirk, may be furnished with articles of the same description or of any other equal in quality, as they were all manufactured by the subscriber. E. Quirk flatters himself to be one of the few, who possesses the art of cutting hair to suit the countenance.

Don Emanuel comes in, in the fight against Mr. Huggins' announcement of his literary department, et cetera, in a story in the *Morning Chronicle* of June 15, 1803, in which he attempts to answer what he calls "unbecoming insinuations" in Mr. Huggins' advertisement. This parody of Mr. Huggins' ad. is as follows:

A QUEER PARROT.

NEXT to puffing in the news-papers there is nothing *Don Emanuel Antonio de Biscarolaza* dislikes more than altercations with Hair Dressers in this city; he is therefore extremely sorry to perceive that his worthy friend, the *Knight of the Comb* is endeavoring to draw him into one by some unbecoming insinuations in his late advertisement.

This gentleman ought to be the last to attack Don Emanuel, considering what the Don has given up to oblige him; his partner, Mr. Hassey, among his collection of odd birds, has had for some time in his possession a *queer Parrot*, called *Quiz Noodle*, who is very glib of tongue, and for whom Don Emanuel had thoughts of opening a *shop* in some part of Broadway, last spring, and terming it a *Dressing Academy*. In that case he would have a room hung round with little pictures, according to the custom of Barber's Shops, and called it a *School for Plummary*.

As *Quiz Noodle* was very apt at scratching heads in the most slovenly *negligee*, he would no doubt have attracted a considerable run of custom.

Finding however that the Knight, for whom the Don feels the highest respect, had a similar plan in contemplation, he prevailed on the Parrot to yield up his intentions, in compliment to that gentleman's superior talents.

Under these circumstances he appeals to the public, whether the attack was not both ungenerous and ungrateful.

P. S. Ladies and gentlemen dressed by Don Emanuel or Mr. Hassey, his partner, either at their houses, or at the *Dress-*

ing Office, No. 72, Wall-street—a variety of wigs, frizettes, &c. and a few *Mars Whiskers*, still on hand.

Mr. Huggins is still on deck and sharpens his pencil, putting forth the following announcement in the *Commercial Advertiser* of June 16, 1803, in which story he touches up the then interesting connection of the United States with Louisiana :

TREASON AGAINST THE REPUBLIC.

No sooner had *Mr. Huggins* lathered the *Citizen*, than out comes *Don Emanuel Antonio de Biscarolasa* with his advertisement, most artfully couched and extremely severe. One would think, on a superficial reading, that *Don Emanuel* ment *Mr. Huggins* by the *Queer Parrot*, which he calls *Quiz Noodle* : but on a close inspection, it will appear pretty evident whom he meant; and that there is a conspiracy between these two gentlemen of the strap against the *Citizen*, and consequently against the very existence of republicanism. The *Don* calls *Mr. Huggins* "his worthy friend," and speaks of feeling for him the "highest respect;" all which show that he is not the real *Quiz Noodle*. Two other circumstances are corroborative of his opinion—the one is, that *Quiz* is "apt at scratching heads,"—and the other, that the *Citizen* is known to be shaved by *Patrick Boyle*, "an united Irishman." As to the scratching of heads, he is supposed frequently to scratch his *own* when penning his luminous paragraphs, and almost constantly when he reads the *Evening Post*, or *Commercial Advertiser*. The *Don*, who from his name, can be no other than a *Spaniard*, may be employed as a spy in the business of Louisiana, and therefore is the most to be dreaded of the two shavers. Suspicion of him is increased by his saying, "a few *Mars whiskers*, still on hand." It is hoped that the public will keep a watchful and jealous eye upon these men, and not suffer them to prevail over the *Citizen*, the mirror of republicanism, the chrystal of purity, and the sum total of true policy.

Later on come some much more interesting and caustic, of which I will give samples next month. The picture reproduced at the head of this article is unique and effective.

H. P. H.

There is not in the world so toilsome a trade as fame; life concludes before you have so much as sketched your work.—BRUYERE.

PUFFY POETRY.

From *Sharland's Trade Journal*, of Auckland, New Zealand, we clip the following spirited lines on Baking Powder :

And why? I purchase from the store
The Baking Powder—"Sharland's Moa."
Chorus.—Hurrah! no more

Your lot deplore,
For every store from roof to floor
Is simply crammed with "Sharland's Moa."

The "Moa" Brand, always first rate—
A powder most surprising;
Stands firm in public estimate
And yet is always rising.

Unlike all those that try to rise
By dint of public stuffing,
It does not need to advertise
Because it's always puffing.

Then buy the Brand, the "Moa" Brand;
Pure, strong and sure in action.
No Baking Powder in the land
Gives half the satisfaction.

—PATTY JOLLY, Auckland.

URNS OF THE "HUB."

A BOSTON MONODY.

Boston has brought out a new poet. His first "pieces" have appeared, and as they found place in the advertising columns, I think it quite apropos to reproduce a verse here. The dainty bit, below; is a sweet little thing, and shows that the subtle influences which have dwelt in and about the homes of great poets, once prominent in Boston life, but now laid to rest beyond the prose of a realistic age, have entered his soul. I cannot review the work as a whole at this time. There is, however, one phase which I could but notice. He leaves a distinctly DeLong impression on the mind in his selection of style; and by the use of such words as "thump" and "jump," we are led to expect that the "hump" itself will, ere Long, rise before us in all its ancient grandeur!

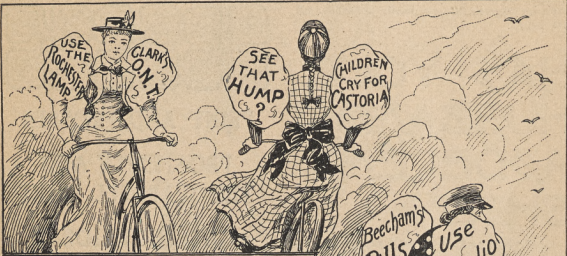
The signature ending is significant—"till forbid." *Heaven forbid!* It's not for me to assume the authority.

But for the poem—here it is :

IT CAUSED A SHOCK in our block, and
I such a dreadful thump; 'twas WILSON BROTHERS'
dollar clock? Say, did you see me jump?

* * *

A solemn hush hangs over Summer street since Nat. Fowler left Boston. The number of ad. writers still remaining here is, however, sufficient for the occasions thus far arising, and perhaps we won't be so lonesome after all. What's our loss is



THE ADVERTISING WHEEL.

Oh! is it right or is it wrong—
Pray, tell me if you can,
That girls should ride a bicycle
The same as any man?

And if they must and still will wear
Such sleeves upon their dresses,
Why will they not let out the space—
Such waste me sore distresses.

For merchants they could advertise
Without a fear of loss,
On "forms" that are of every "type,"
With full "display" of course,

—T. Ryley



New York's gain; or what is Mr. Fowler's loss will be our gain—if he writes all his summer ads. like this one in an article which he contributes to *Men's Outfitter*, of New York:

HAS YOUR HUSBAND A DECENT SHIRT?

Chances are he hasn't more than two—where is the man who can get along with two shirts?—be good to him—send him to Smith

It's a favorite point of Brother Fowler, this of addressing women to sell men's wear. But really, doesn't he come out a trifle too bald-faced when he sets up big inquiries, like this: "*Has your husband a decent shirt?*" If this is a New York husband he is talking about, the recent "depression" must have amounted to a positive hole in that city, "if the chances are he hasn't more than two!" An audience of men who own only two shirts each is out of proportion to so liberal an advertisement. Then he asks: "Where is the man who can get along with two shirts?" Of course, the writer doesn't like to seem presumptuous or brag about his capabilities, but—

Well, well! There are better times ahead, and maybe we'll see the day when all of us may own as many shirts as there are days in the week, "a consummation devoutly to be wished." Meantime, let our motto be: "Large profits and small laundry bills!"

* * *

It has always seemed remarkable to me that printers, who believe (in public) so intensely in printers' ink, should be so slow to apply their own advice. If newspaper space is good for the use of others, it is of value to printers, but few are taking advantage of such mediums. Here is an exception.

I'm glad to see it, but am still waiting to

find daily change of "copy" in a regular scheme of newspaper advertising of a



PRINT AND PROSPER

PROSPERITY AND
THE SPARRELL PRINT

CATCH THE IDEA?

55 FRANKLIN STREET



printer. If there is one who thinks he is "filling the bill," let's hear from him—I'd like to be vindicated in my opinion that it will pay printers to do this.

* * *

I suppose it is profitable to the publisher of sensational literature to insert these two-line ad. notices along the foot of the columns; but it does strike a reader as being somewhat suggestive to find attached to a thrilling tale by Laura Jean Libbey such a timely hint as this: "NERVOUS HEAD-ACHE PROMPTLY CURED BY BROMO-SELTZER." It's a wise advertiser who insists on running the "suggestions" in those particular places.

* * *

The number of people, old and young, wise and foolish alike, who think they can write acceptably for publication is almost without limit; but it does seem too bad that Boston, of recognized "literary culture," should have been selected as a field for "working," by the advertiser who inserted this ad. in our local papers:

LADIES AND GENTLEMEN wanted, capable of writing articles suitable for publication; newspaper experience not essential; postals not answered. Address "Publisher," drawer Q, Indianapolis, Ind.



ILLUSTRATED HINTS FOR ADVERTISEMENTS.

To learn the scheme a friend of mine answered this ad., avoiding the publicity of the objectional postal card, as per requirement, and the next letter from Indianapolis, Ind., was from a corporation styled THE PRESS SYNDICATE, so I suppose this is the advertiser who is traveling in disguise as "Publisher," Box "Q." The Syndicate, according to correspondence, isn't in a very healthy condition, being "suspended for the Summer," owing to "lack of material;" but the writer is made glad to notice that his matter "will be taken on commission," on a first payment of 25 cents per piece, "for reading and advertising;" 10 coupons for \$2. A "Certificate," signed by the president of the company, was sent authorizing the holder to act as contributor for one year. Just what value or use such "Certificate" might be to said holder isn't apparent. I really think that numbers of people who are held in this spell of enchantment called an "itch for notoriety" have been led into sending on manuscript and cash for the literary "coupons."

When anyone advertises to the effect of this ad. the common sense of readers ought to be protection enough against imposition. The wording might as well have been: "Experienced writers wanted—no experience necessary." I hope Boston is no poorer for the publication of this tempting ad., but I have my fears.

Messrs. Morgan & Wright are advertising the offer of a valuable gold medal for the cyclist who winds up the biggest number of miles on his record of the season's riding. This is putting a premium on "wear and tear" of wheels and accessories and is a good advertising policy! If it is also an encouragement to riders to be more and more in the open air under summer skies, the object effected is twofold. I always like to see advertising which accomplishes more than the making of money for the advertiser.

The *Bicycling World*, of this city, advertises a prize of \$25 in "an offer to the ladies" for the "best cycling costume" for women riders. As the number of female riders increases, this question of suitable dress grows also; and every such offer as this makes a good ad. for wheeling in general.

Speaking of things cycling in advertising, the Pope Manufacturing Company are preparing to leave Boston for new offices at Hartford, where their plant is situated.

Probably one hundred employes will make the change of base, the salesrooms on first floor of their present fine building and their riding school above being retained for continued use. Balance of the offices will be rented. Retrenchment is the order of the day, and a dollar thus saved is a dollar earned, and may provide for a larger number of advertising contracts next season. The genial colonel will still be found in Boston most of the time.

With the growth in the popularity of bicycling has sprung up many new lines of business dependent upon this popularity for very being. An ad. before me shows the existence of an incorporated company, with a capital of \$500,000, formed for registering and guaranteeing wheels against theft. It would seem that at the rate charged for such protection—one dollar per year—no rider could afford to be outside its ranks; so the field is large.

Shoemaker's children go unshod, and newspapers, with an office full of bright writers, go without striking "write-ups" sometimes. Not always. Here's an exception:

A PARABLE.

A LESSON TO THE SLOTHFUL MERCHANT.

I went by the store of the slothful and by the market place of him that advertiseth not in the newspapers, and lo! it was plaintive for the eye to behold. Mortgages had covered the face thereof, and few were the footprints that pointed the melancholy way thereto.

The large maroon spider spread his nets in the corners of the ceiling thereof, and through the investing cobwebs the struggling gas jet cast a wierd, uncanny light. In the street in the front thereof the buxom mullein wooed the dusky burdock, and, eke, encroaching on the cinder walk thereof, the merry dog-fennel "tripped the light fantastic toe."

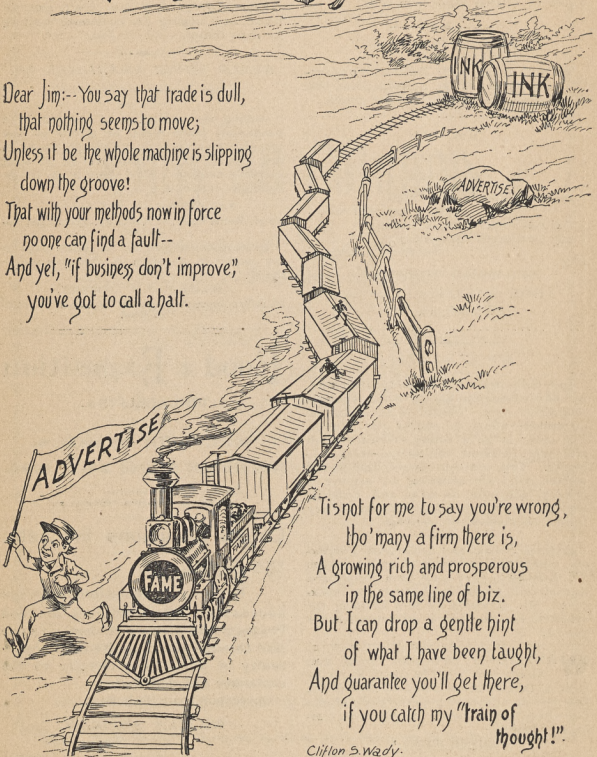
Within, the counter bore the usual "Don't Lean on the Glass," which some mischief with heartless raillery, had changed to "lien."

Upon the grimeful shelves the stately linen duster hobnobbed with the mohair overcoat, the chip hat with the muskrat muff, and in a double-breasted ulster I beheld the thrifful wasp had built his winter home of mud.

Then said I, this is he that maketh glad the heart of the assignee, and to him that

On The Right Track.

Dear Jim:-- You say that trade is dull,
 that nothing seems to move;
 Unless it be the whole machine is slipping
 down the groove!
 That with your methods now in force
 no one can find a fault--
 And yet, "if business don't improve,"
 you've got to call a halt.



'Tis not for me to say you're wrong,
 tho' many a firm there is,
 A growing rich and prosperous
 in the same line of biz.
 But I can drop a gentle hint
 of what I have been taught,
 And guarantee you'll get there,
 if you catch my "train of
 thought!"

Clifton S. Wady.

advertiseth in the *Record* shall his place of business be let.

It was clipped from a recent *Daily Record*. It costs nothing to advertise this way in one's own paper, and I should think it would be oftener done than it is.

"CLYDE."

ADVERTISING TO BUY.

We note in the *Daily Bulletin* this advertisement which has the unusual point that the advertiser wishes to purchase goods:

WANTED

TEAS.

TO PURCHASE:

125 1-2-Chests 'Basket Fired

JAPAN TEA SIFTINGS.

150 1-2-Chests Congou Siftings.

225 1-2-Chests Formosa or

Foochow Siftings.

MAIL SAMPLES WITH PRICES.

THOS. MARTINDALE & CO.,
Philadelphia, Pa.

MUSIC OR PIGS!

In a daily paper of Bromberg, Germany, two advertisements appear which contrast strangely. One "Want" is for a musical governess—salary 80 marks per annum. The other is for a young woman to look after pigs, chickens and calves—wages 240 marks. This contrast should lead young women who are straining to acquire a musical education to stop and consider whether they would not fare better if they trained themselves to feed pigs.

Farm and Fireside and Ladies' Home Companion, represented in New York by Mr. Joseph W. Kennedy, have long been recognized as especially profitable mediums for Seedsmen. Mr. Kennedy is now inviting the attention of this class of advertisers to his papers.

WANTED.—A man with brains and ability and from \$2,500 to \$5,000 in cash, to take an interest and edit one of the best paying afternoon papers in one of the best cities in Tennessee. If you mean business, address,

"MIDDLETON,"

BOX 415.

CHATTANOOGA, TENN.

STILL DEFICIENT.

Thinkitt—How complete the big dry goods stores are nowadays. Do you know they serve luncheon for shoppers?

Knowitt—Yes, but they don't provide board and lodging for customers waiting for their change.—*N. Y. Sun*.

MIXED THOSE HEADLINES UP.

[From the *Buffalo Commercial*.]

Among the curiosities of typography a prominent place must be given to the recent achievement of a Chicago paper in the mixing up of headlines in a most startling manner. First there is an article with this caption:

THE CONDOR OF THE ANDES.

Albert Seaton Berry, of Kentucky, Bears That Distinction.

In another column on the same page of the paper in question is this announcement:

TALLEST MAN IN CONGRESS.

Soars Far Above the Eagle and Reaches a Height of Six Miles.

Food * Exposition

PHILADELPHIA.

~SEVENTH SEASON,~

November 5th to 24th, 1894.

OWNED AND MANAGED BY
THE RETAIL GROCER'S ASSOCIATION.

Choice Locations for Sale.

THE Philadelphia ...

... Exposition is always successful. Manufacturers of Food Products and articles of domestic use find through the Exposition an opportunity of advertising directly to the consumer and distributor.

Correspondence Solicited.

WILLIAM SMEDLEY,

SECRETARY,

14 South 10th St., Phila.

Only 50 Columns

Of advertising will be accepted for insertion in the forthcoming Christmas issue of THE LADIES' HOME JOURNAL.

The number is now being prepared and will be closed **October 15.**

Last year more than five columns of desirable advertisements were declined for this issue for lack of space.

THE CURTIS PUBLISHING COMPANY
Philadelphia

693,309 copies sold of last Christmas Journal



ARTEMAS WARD, - - - EDITOR AND PUBLISHER.

Lincoln Building, Union Square, New York.

London Office, - - - No. 30 Fleet Street.

Published Monthly. - \$1.00 per annum.

NEW YORK, SEPTEMBER, 1894.

"IF IT WERE ONLY KNOWN."

These frequently uttered words sum up the major part of the theory of advertising. If the virtues of a certain medicinal spring, the beauties of some particular section, the advantages of some market, "were only known," how great a boon it would be to both sides of the community, to those who had become known and to those who had learned about them.

Thousands of emigrants pass by the uncultivated land adjoining our great cities and ignore the central South to go further West, in many cases to almost arid plains. If the real advantages of each section were known and weighed, the balance of emigration might be turned in another direction.

The most practical of labor-saving machines if unheralded by the public press would be but useless lumber in an inventor's garret.

The man who thinks for a moment that Scott's Emulsion is not a greater boon to the public than it is to the enterprising manufacturers of the article, is a very short-sighted individual, and "if it were only known" in countless cases that overlook, or ignore the profuse advertising

which they put out, many an anxious parent or affectionate husband would see the child or wife longer spared.

Sam Weller's sad reflection on advertising, that "whole columns stated as to how folks wanted situations and other columns stated as to how folks wanted servants, and they never seemed to come together," brings out the same idea that if they only knew one another the difficulties of both would be settled.

There are hundreds of people walking around the great cities suffering from corns and walking right under the signs of the corn doctors and past drug stores where the infallible relief is on sale. If they were only known, how much pain might be spared!

NEW ARTICLES, NEW USES, NEW PLACES AND NEW THEORIES.

The volume of advertising will never diminish so long as the world is producing new things; nor is it new articles alone that will promote advertising. The widening of the world's habitable fields, the new uses to which old articles are put, new theories of life, of fashion or of housekeeping—all tend to create causes for still wider advertising effort. The very complexity of modern life makes it necessary to have some rapid guide to the growing needs and demands of the community. There are to-day thousands of little things which would be a great boon to the world's workers in offices, in farms or in homes, that are but little known, and very little likely to be naturally discovered, because in the stock of the great hardware house, or of the lesser country store, they are lost in the immense variety. Time was when the working classes thought that new machinery threw out the worker from employment, but time has proved that every machine creates new needs and every progress of production brings with it a corresponding tendency to ease, culture

or extravagance that compensates for the economy of the machine.

Every day increases the number of advertising mediums throughout the world, not alone in dailies, weeklies, monthlies and quarterlies, but in entirely new avenues; systems of novelties, systems of distribution, countless new schemes enter the field—the resulting complexity requires, on the part of the worker, closer study, a wider comprehension, and a fuller knowledge of life, and on the part of the agency far higher methods than the mere listing of papers, and crowding down of rates by systems which combine too strongly the characteristics of the Ishmaelite with those of his much-abused brother race.

"BUY YOUR HOMES ON LONG ISLAND."

Mr. Corbin's bold advertisement on Madison Square, in common with all other advertisements, does not complete the deal. The dry goods dealer says, "Come to my store," but does not let it end there. If his store is dirty, his counters crowded, the clerks inattentive, the charges high, the service slovenly, the rules annoying, the spirit of accommodation lacking—then the invitation of the advertisements will produce poor results.

The spider who asked the fly to walk into the parlor has no such dirt in it as the cars which leave Greenport can boast of, especially on their windows and in their toilet rooms—the so-called "parlor cars" in this latter regard are shameful. The majority of the employés of the road seem perfectly indifferent as to the interests of the passengers. The rates of fare are higher than on other New York railroads. The ferryboat connections and terminal baggage arrangements are extremely annoying, and the mileage tickets are sold under the extraordinary provision that a man cannot take a friend down to his country place on his

mileage ticket unless he states at the outset of the season, when he buys his ticket, that this particular friend will travel on it; indeed, if he employs a new servant he is in the same position.

The railroad owns the ferry and forces the regular victims of the road to hunt in their pockets to find three cents at every trip; just losing the boat in many cases, which, by the way, does not wait for the "fast train" to come in. Shelter Island passengers suffer the additional disadvantage of a refusal to check their baggage further than Greenport. Now Greenport is an important city with a strange similarity of name to Greenpoint, and visitors starting from Philadelphia or Chicago are surprised, on arrival at New York, to find that they cannot check their baggage further than (the "unknown" to them) Greenport; and no return checks are issued from Shelter Island to the West and South except from the mainland, yet the tickets are sold through to Shelter Island, though the baggage is checked to Greenport only.

The fast trains that arrive at Long Island City pour their passengers into the ferry house and the doors are shut in their faces, although the boat often lingers long enough in the dock to have taken at least half of the crowd that later jams the next boat to repletion.

A few dishonest travelers defraud the company in the improper use of the mileage tickets, and rather than deal decidedly with them, the entire mileage system is made more annoying to the honest majority than on any other road in the United States. Yet the mileage and ten-trip tickets are alike in cost, and at the price they are well paid for, no matter who uses them.

The Atlantic Railroad Company, of Brooklyn, was obliged to sue the Long Island Railroad to furnish better accommodations at the Flatbush avenue station, they having leased the Atlantic avenue road to the Long Island road for a period of ninety-nine years on a basis of ten per cent on the first \$100,000 earned, and after that four per cent. The claim of the Atlantic avenue road was that the Long Island people were

trying to save the four per cent by sending their passengers into Long Island City by furnishing bad accommodations from Jamaica to Brooklyn. At Jamaica 1,500 persons, in one day, were compelled to change cars to get into Flatbush, taking their chances for seats, and passengers from Flatbush who wanted parlor cars had to telegraph to Long Island City for them. A regular traveler on the road summed the whole question up by saying: "We have to put up with lots of little meannesses."

CUMULATIVE REPUTATION.

The greatest force of advertising consists of the accumulative reputation which is built up by its continued announcements. Barnum and Buffalo Bill are good instances in the line of showmen; they began moderately, continued persistently, and built up an ever widening reputation as they went on. Newport and Saratoga are good instances (geographically); they have been so much talked about for so long a time that they have become established as leading types all over the world. Both these shows and these cities have strong merits which, by one method and another, were boldly proclaimed to the world, but after their reputations began to grow they have well proved the Bible rule: "To them that have shall be given." This rule is so invariable that it constitutes the very best spur to activity known to men. The sensible portion of the community struggles to get something, so that still more will come in its turn.

Some of our less informed citizens are in the habit of pronouncing theatre, "theatre." We have long sought the villain who started this evil form of pronunciation, and have at last discovered him. He is a painter who, striving after the beautiful in his art, has developed the following enormity which, no doubt, leads the unsuspecting public into the habit of mispronouncing the word.

THE **A**TRE

FREE ADVERTISING.

A Greenport paper—and probably dozens of others—gives a pure reading matter position to this advertisement. Its terms

* *

Utica Conservatory of Music,
UTICA, N. Y., Aug. 30, 1894.

MR. EDITOR: We would respectfully call your attention to this opportunity for the poor but gifted youth of your town and vicinity. Sept. 29, 1894, at 3 p. m., a competition for a \$100 Tuition Certificate will be held at the Utica Conservatory of Music. Competitors must be below 18 years of age. Names of competitors must be received before Sept. 22.

LOUIS LOMBARD, Director.

* *

are so plainly absurd that blindness would be the only excuse for failing to see the trap. A "poor but gifted youth" who could pay his expenses to Utica on the mere chance of a competition for a \$100 tuition certificate—no mention is made of board—had better invest his capital in some local raffle.

The "Art of Advertising" was spoken of in 1803 by the *Balance*, a newspaper of Hudson, N. Y., as quoted in Mr. H. P. Hubbard's interesting article on "Ninety Years Ago" in another column.

Mr. Chas. Austin Bates in his article on Trade Paper Advertising, in this issue, criticises the British trade journals as having their ads. "piled into a page, one on top of another, and side by side, like so many bricks in a wagon." Perhaps they approach to the character of daily papers, and have sudden but wide patronage, and put their editions on the trains as quickly as our dailies do. The trade papers of England are very successful, and possess a strong influence and patronage.

He who would acquire fame must show himself not afraid of censure; the dread of censure is the death of genius.—W. G. SIMMS.

ADVERTISING POETRY.

The Galveston-Dallas *News*, of Texas, has adopted a rather novel method of soliciting advertising patronage. In each of its Sunday editions and sometimes in its week-day issues it runs a short poem calling the attention of business men to the necessity of advertising. The *News* has a special "poet laureate," who signs the suggestive *nom de plume* of "Dick Naylor," who grinds out these rhythmic appeals to the business world with apparently little effort or mental strain. Here is the last of Dick's poems in his especial tune, clipped from the Dallas *News* of August 26:

THE WISE SINGER.

He sang in the daylight, he sang in the dark:
 "I rise, friends, before you to make this remark:
 If your business you'd keep before all human eyes,
 That business, I tell you, YOU MUST ADVERTISE."

He sang with the spirit until the hills rang
 With the echoes aroused by the song that he sang:
 "Neglect not your duty to now ADVERTISE;
 The man who neglects it, his business soon dies!"

"From the land of the snows to the land of the vine,
 From the broad western plains to the land of the pine,
 The same rule is followed by all who are wise,
 The rule is to ever—ALWAYS ADVERTISE!"

And throughout the East, the North, South and West
 This advice of the singer has proven the best,
 Not one who has followed the same e'er denies
 This truth of his song: "YOU MUST ADVERTISE!"

Parody is a favorite method with this "poet laureate" of the *News*. Well-known poems and songs are selected to play upon, and the central idea all the way through is the necessity of advertising. Here is a parody upon the "Irish Emigrant's Lament":

MIKE BRADY'S LAMENT.

I'm sitting on the stile, Mary,
 Where we sat side by side
 That Sunday morning long ago
 When first you were my bride.
 But I am all broke up, Mary,
 And all the fault is mine.
 Because I would not ADVERTISE
 That stock of goods so fine.

You used to read the *News*, Mary,
 With love-light in your eyes,
 And put your hand in mine and say:
 "Mike, you SHOULD ADVERTISE."
 The *News* has done me up, Mary,
 It sends my friends away
 To that new man who runs an AD.,
 And says he makes it pay.

And still he runs his AD., Mary,
 Each day it's in the *News*,
 As big as Flynn's potato patch
 The space he now does use.
 It seems the more he sells, Mary,
 The bigger grows his AD.;
 He's scooped all that good trade, Mary,
 Which once Mike Brady had.

Many of the poems are illustrated by unique little brownies, which, together with a good position in the paper, insure their being read.

Here is a parody on a well known recitation, familiar, doubtless, with many of our readers:

ALL HOLLOW, HOLLOW, HOLLOW!

I stood beneath a hollow tree,
 The blast it hollow blew;
 I thought upon this hollow world
 And all its hollow crew.
 Ambition and its hollow schemes,
 The hollow hopes we follow;
 Imagination's hollow dreams—
 All hollow, hollow, hollow.
 —OLD SCRAP BOOK.

I gazed upon a hollow store
 All filled with hollow ware;
 Ten thousand dollars' worth or more
 Displayed with greatest care.
 A fine array of hollow bowls,
 The same of hollow pots;
 Some handsome hollow butter molds
 Put up in neat job lots.

The man who ran this hollow store,
 A hollow time he had;
 His hollow business fell before
 His rival's Great Big Ad.
 His pallid cheeks more hollow grew,
 His hollow eyes grew dim;
 His hollow friends all from him flew;
 His "luck" deserted him.

His horse grew hollow too, and died,
 His cow took hollow-horn—
 With one accord the neighbors cried:
 "For want of hay and corn!"
 This hollow man then died of care
 And filled a hollow grave;
 The sheriff sold his hollow ware
 His creditors to save.

MORAL:

"*Hic fabula docet*," this truth:
 (Lend me your ears and eyes!)
 That business men, in age or youth,
 SHOULD ALWAYS ADVERTISE!
 For if you don't you soon will see
 That all your hopes are hollow;
 So take this pointer now from me
 AND ADVERTISING FOLLOW!

Here is a breezy bit of rhyme setting forth the value of printing ink to advertisers:

TRY A LITTLE.

"A little kiss, a little bliss,
 A ring—the thing's begun;
 A little jaw, a little law,
 By jing—the thing is done!"

A little cash, a little rash
And inconsiderate venture;
A little trust, a little "bust,"
A little public censure.

But had he run a little AD,
And used enough discretion,
A little fortune he'd have had
Instead of destitution.

A little wise, discerning youth,
A little PRINTING INK;
A little AD, which told the truth
Proved the connecting link.

It linked the clever little youth
Fast to a good cash trade;
A little lapse of years, forsooth,
A LITTLE FORTUNE'S MADE!

One of Dick Naylor's whims is to quote a verse of witty rhyme and follow it with one of his own in the same metre, as in the following poems:

THE TIME HAS COME.

Yes, fishin' time is with us, fur the willers ar in bud,
An' the frogs ar just er croakin' an' er hoppin' in the mud,
An' the waters ar er laghin' an' er dancin' in the sun,
An' the birds ar all er wingin' an' er singin', every one.
—LUTHER LAWHON.

An' the time has come to wander in the lovely shady woods,
An' for wearin' lighter stockin's, an' lawn an' linen goods,
An' the MAN WHO ADVERTISES IN THE COLUM'S UV *The News*,
Will sell as much Spring calico as ever he may choose.

NOT LUCK, BUT ADVERTISIN'.

Yes, fishin' time is with us! An' the Maker's image—man,
Has er pole upon his shoulder—is a-totin' of a can,
An' er pullin' fur the river jes es nat'ral as er duck,
Fur to throw er sinker in 'er jes to sorter try 'is luck.
—LUTHER LAWHON.

An' shoppin' time is with us, an' the wimmin read *The News*,
An' hunt for speshul barg'ins in the line uv hats an' shoes;
An' the man that's goin' to ketch 'em is the merchant enterprisin',
Who don't believe in "luck" at all, but banks on ADVERTISIN'.

The *News*' poet has parodied a number of Mother Goose's melodies, Æsop's fables and similar familiar productions, the following being samples of this class of his advertising rhymes:

SING A SONG OF SIX-PENCE.

[Revised Edition.]

Sing a song of six-pence,
Cupboard full of pies,
And a pocket full of money
For all who advertise.

The queen was in the kitchen,
Eating bread and honey;
The merchant in his office,
Counting up his money.

Sing a song of six-pence,
Nickels, cents and dimes—
Advertising's sure to pay,
No matter what the times.

When the times are booming
You do a rushing trade,
If you only let the people know
Where bargains can be made.

When the times are dull like,
The ad. you'll find to pay,
For it will send cash customers
Right along your way.

Then step up to the 'phone, sir,
And call the ad. man, quick.
He'll saw off just the space you want,
And do it nice and slick.

A FABLE FROM ÆSOP.

One day upon a country lane,
Where late had fallen mist and rain,
A careless carter came along
Humming an old-time Grecian song,
When suddenly a shock he feels,
As downward drop his wagon wheels.

The rut is deep; the team, though stout,
Can't draw the heavy wagon out.
The luckless man prays loud and long
To Hercules, the god so strong;
"O, pray dear god of strength," says he,
"Come pull my wagon out for me!"

Then said the brawny, stalwart god:
"First get you down upon the sod,
And put your shoulder to the wheel
And goad your oxen till they feel
The sharpened point beneath the skin,
And try your level best to win.

"And don't forget in future years
The god of strength no prayer e'er hears
Until the suppliant one shall prove
His own strong arm the load to move;
For every prayer must bear this seal:
'I've GOT MY SHOULDER TO THE WHEEL!'"

And so it is in business strife,
And all concerns of human life;
Each man must on himself rely,
Or else the gods will pass him by;
And Hercules will sure despise
That man who does not ADVERTISE!

Autograph album verses, like the following, are another of Naylor's fads:

AUTOGRAPH ALBUM VERSES.

Life is wasted if we spend it
Idly dreaming how to die;
Study how to use, not end it;
Work to finish, not to fly.

—NEWMAN HALL.

Strive to gain the highest summit,
And above you rivals rise;
But, old fellow, you can't come it
IF YOU DO NOT ADVERTISE.

Noted anniversaries are treated in the same humorous vein, as will be seen by the following poems:

SAINT PATRICK.

[Born on March 17th (or some other day) a good many years ago.]

Saint Patrick was a gentleman and came o' dacent people.

He built a church in Dublin and upon it put a staple;
His mother was a Callahan; his father was a Brady;
His sister an O'Houlihan and his brother an O'Grady.

CHORUS.

Success attend St. Patrick's fist,
For he's the dacent saint, O!
He gave the bugs and toads a twist,
He's a beauty without paint, O!

OLD SONG.

He drove the serpents all away—he didn't lave a crawler;
He shoold six feet two inches, if not a leetle taller;
He wore a foine black baver hat and patent leather shoes,
And advertised his business in the paper called *The News*.

CHORUS.

Success attend St. Patrick's fist,
To drink his health we'll try, sir,
He gave the snakes and toads a twist,
And was an advertiser.

Dick Naylor (whose right name, by the way, is T. B. Baldwin, of Dallas, Texas,) regards the following parody on the old, familiar poem, "The Freaks of the Frost," as one of his best. It has reference to the special train service of *The Galveston-Dallas News*, by which it is enabled to make close connection with every important line in Texas and quickly cover the State each morning. This poem was illustrated by a railroad train under full head of steam, carrying *The News*:

THE FLIGHT OF THE NEWS.

The News looked forth one still, clear night,
And whispered: "Now I shall take my flight;
So through the valley and over the height
I'll rapidly take my way.

"I'll get right aboard of the thundering train,
In every direction I'll take the main
Lines of road in the land, and like the wind
I'll visit all mankind."

Then over the Central and T. & P. it flew;
It boarded the Santa Fe, the Cotton Belt, too,
The Sunset and also the I. & G. N.—
It went to reading men.

The "Katy," the Denver, the Rock Island route
Quickly offered their aid to help *The News* out;
They were all united in one purpose grand
To scatter *The News* o'er the land.

The Waco Northwestern came up to the rally,
And likewise also did the Wichita Valley;
The Mineral Wells road then held up her hand,
And the Fort Worth and Rio Grande.

Indeed, all the railroads and stage lines extant
Seemed to vie with each other in trying to plant
The great Texas daily all over the land.
Their success, dear friend, has been grand.

Very early each morning, e'er chanticleer crows,
Long, long before Sol his countenance shows,
The News is fast flying all over the West—
The people pronounce it "THE BEST."

As to whether or not this mode of soliciting advertising pays, the presumption is that it does. It is hardly probable that such conservative business men as the owners of the two greatest newspapers in Texas would continue to publish these poems from week to week and month to month if it did not pay to do so. The truth is, their witty style attracts the attention of all readers, whether advertisers or not; and their persistent and regular appearance impresses the business world with the importance of constant advertising. There is little doubt these breezy poems do largely assist in increasing the advertising patronage of the two Texas *Newses*.

We understand that Mr. Baldwin would like to extend the use of his advertising poetry to a select list of newspapers on a syndicate plan, and at a very reasonable figure.

CONCENTRATED EXTRACT OF ADVERTISING.

BY MILTON J. PLATT.

It cannot be doubted that in some forms of advertising improvement is taking place now, that for a comparatively small sum a man can get the advertisement tap turned on and have his measure filled with ideas, possibly brighter than any he could originate himself, or at all events suggestive of others which might be of service to him.

But for the general advertiser and the large retail concerns of big cities there is unquestionably a demand for advertisements of an order not easily supplied. Where a country retailer may spend dollars a year for his few inches of space in the issues of the local papers, the other parties often spend more on a single issue of one of many publications. Hence, they are on the lookout for a sort of concentrated extract of advertisement which shall meet all demands and prove profitable to the user.

There is not so much difficulty, it appears, in finding text matter to suit, but even that must be carefully weighed and kept free from all superfluities. The "header" is the thing to get hold of and the thing of

greatest value. This is where the concentration comes in.

The difficulty arises, however, not so much in originating headers as in passing upon them. A hundred notions may enter an advertiser's head, or the head he pays to do the work for him, which upon careful sifting fail to pass through the sieve whose meshes have been prepared with a view to keeping out all but those possessing a fairly demonstrable value. The result of much cogitation, therefore, is often thrown away by the advertiser (or the other fellow) to whom the taking of a header for an advertisement is apparently the cause of about as much misery as would be experienced in taking a header in a pond, for which purpose six inches of ice had first to be broken through.

The thing to be done with a suggestion or idea is to put it through a catechetical process regarding its desirability, whether or not it suits the class to be appealed to, its attractiveness, and its purchase-producing qualities. So much is credited to the first impression made that all this preliminary is really excusable.

The advertiser knows the class to which he is catering better than anyone else, and is the best judge of what is wanted. How much of this he succeeds in getting a reference to the columns of many of our papers and magazines will prove beyond question. There we have ample evidence that waste of space is a thing yet to be overcome by the many, while the few seem to have talents, or are able to avail themselves of such a commodity, and are in consequence reaping the due reward.

One need to do no more than call to mind the strides made in advertising and in rates in recent years to recognize the fact that concentrated advertising, or advertisement matter, is one of the desiderata of the day. When magazines can contemplate limiting the number of their advertisement pages, and the putting up of prices as circulation improves—I should have said *increases*—action in the direction alluded to on the part of users of space is their only means of salvation. They may, of course, reap a benefit from being in so select a place, and from the larger circulation obtained, but clearly they would be *sure* of a benefit if they could boil down and do as much good with half-a-dozen half-pages at \$100 to \$200 each as the same number of whole pages at \$200 to \$300 each.

In like manner their newspaper space, all the time getting more expensive if not

more valuable, would be less of a burden and have more profit in it if it could be more judiciously used than it is at present in many instances.

There are advertisements and advertisements as there are varieties of everything else, and careful observers can point to four or five inches used daily by some of the concerns in this city which are actually doing more good than columns put out by others—same line of business, too.

These have learned the art of concentration. When they use a header, they take care it has brains in it. It has to go through the sieve. Selections are made upon the principle that it costs less to throw over a score of ideas of questionable value and to peg away until the right thing is found, than to put out an advertisement which does not come up to the mark. That mark, it is needless to say, is what every advertiser is trying to find. When he finds it he will be a long time before he passes anything which falls short of it. In that direction and in the direction of concentration it is quite evident, from the trend of events, the efforts of advertisers must shape themselves.

ENGLISH AND GERMAN ADVERTISEMENTS.

I have collected two groups of advertisements, one from English papers and one from French and German, which give some suggestive ideas for the treatment of certain subjects. Some of them are old but quite effective, and will be of use to adopt in style of lights and shadows, without copying. For instance, the black and white of Berger and Wirth is unusually strong, while the indexed book "Brief-Ordner" practically is a story without words. The diagonal effect in Will Tillman's Austrian adv. is light, but in some papers very attractive. Georg Gerson, the paper dealer, makes an attractive adv. with silhouette.

The Liebig, Patente and Apotheker, black and whites, are striking for the space used.

In the English group the Walde-mer picture is really from the humorous paper, "Funny Folks," with the caption of

MAKING IT WORSE.

When you feel jolly bad, and have such an advertisement as this staring you in the face for a couple of hours.

The diagonal effect of Page & Pratts, with the shaded back ground, is extra good

THOMSON'S PATENTED COILED SPRING SECTION CORSETS.



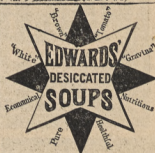
"A PERFECT CORSET SECURED AT LAST."

OUR SUBSCRIPTION IS



TRY MALDENERS
SURE CURE
FOR
SEA SICKNESS
TO BE OBTAINED OF THE CHEMISTS

Old Bleach Linen



SOME ENGLISH SPECIMENS.

BERGER & WIRTH
 Successeurs de
G. HARDEGEN. maison fondée en 1822.
LEIPZIG.
 FABRIQUE D'ENCRE
 POUR
 TYPOGRAPHIE
 ET LITHOGRAPHIE
 NOIRE ET DE COULEUR
 VERNIS
 PATE A ROULEAUX "VICTORIA"

Soennecken's
**Brief-
 Brûner**
 D.R. PATENT

**EDUARD
 ZELISKO**
 V. PRAZE
 NA PRÁKOPCE
 392
 CHRONOMETRE

Roll-Laden
 and
 ARTIKEL
 Roll-Laden Artikel
 Stahl-Wellbleche,
 Führungs-Nuthen,
 Zug-Federn u. Getriebe
Wilh. Tillmanns,
 Remscheid.
 erste u. älteste Fabrik
 Garantirte
 Ausführung

PRODUITS POUR LA TYPOGRAPHIE & LA LITHOGRAPHIE

USINE A ST-OUEN

A. SCHNEIDER
 39, Doulé de Strasbourg
 ENCRE D'IMPRIMERIE
 NOIRE ET DE COULEUR
 PATES A ROULEAUX
 PETIT MATERIEL BLANCHETS
 PARIS

Vorräthige Etiquetten
 aller Art
 für das
APOTHEKER- u. DROGENFACH
 liefert Woldemar Schäfer, Colln a/E.

PATENTE
 prompt und correct durch
RICHARD LÜDERS in GÖRLITZ
 Gelehrtenrath u. Patentanwalt.

Courrier de la Mense.
 BUREAUX. RELURE.
 REGISTERS. REGISTERS.
 Grootboeken. Grand-livres
 etc. etc.

Georg Gerson
 Papierwaaren-Fabrik, Aschersleben.
 Fabrikation aller Sorten Düten u. B.
 Grossartige Auswahl. — Exacte, durchaus zuverlässige
 Klebung. — Elegante Druck-Ausführung
 Muster frei
 Mir unbekannten
 nur gegen Aufge
 Referenzen.

VERITABLE
EXTRAIT DE VIANDE
IEBIG
 PRECIEUX POUR MENAGES ET MALADES
 SE VEND CHEZ LES EPICIERIS ET PHARMACIENS
 SE DEFIER DES IMITATIONS

in the original, and I hope will reproduce to show to good advantage.

The star of Edwards' Dissicated Soap, and boy of Dean's Pills, are excellent for standbys.

Our Sub., 8/ per Ann., is a prominent way of putting it. Think of getting Ann for 8 shillings!

The Thompson Corset adv. is ten years old, but it was an extra good adv. in a country of Royalty, where lions and unicorns lie around loose. A child whom I knew once forgot the latter name and called it a lion and horse chestnut.—*Argus*.

FREE PAPERS FOR ADVERTISERS.

S. E. LEITH.

All advertising agents have experienced trouble in getting publishers to furnish customers with papers containing their advertisements. This would appear to be a very simple matter and one easily remedied. But publishers seem to think, that orders received through an agency demand no consideration for the advertiser whatever, and that in sending the agency one copy of the paper they do all that is necessary. Particularly is this so with the publishers of dailies and weeklies.

If the publisher were to engage a mason to build a house, who at the completion of the work presented a bill for material used in its construction, the publisher would undoubtedly demand good proof of the material having been used for his benefit. So it is with an advertiser who engages an agent to build up his trade by means of advertising. When he presents his bill for space occupied in papers, the advertiser expects to have proof that the insertions were received as indicated. When an advertisement has yielded good returns, it is not a difficult matter to satisfy the advertiser on this score; but in cases where the result is not satisfactory it becomes difficult to assure the advertiser that the work has been done as agreed.

The advertiser has a just right to demand this evidence and the agency should be able to furnish it. The most satisfactory manner in which this can be accomplished is by furnishing the papers containing the advertising, and as the agent receives but one file copy, one can easily understand the inconvenience and unnecessary work involved, if the agent is compelled to send this copy hither and thither to satisfy different advertisers that their work has been done.

Some few publishers make it a rule to place the advertiser's name on the mailing list at the same time the order is entered upon the books. This is a very good rule and one worthy of adoption by every publisher. The cost of printing and mailing the extra number of copies necessitated by the adoption of this rule would be small, while universal satisfaction is the result.

Many publishers send the issue containing the first and sometimes the second issue of a new advertisement to the advertiser. By this rule the advertiser who puts a small ad. in a paper for two or three times gets more proof of his work having been done than the one who places a yearly contract. If the advertiser is entitled to the paper containing the first insertion, why is he not entitled to a copy of every issue containing his advertisement. The same care and trouble taken to send this one copy would put the name on the mailing list for the whole life of the contract while the cost incurred would be unnoticeable.

An advertiser receiving every issue of a paper is enabled to keep constant track of the work, seeing any error which may occur, and by having it corrected at once, often avoids the necessity of giving so many extra insertions at the end of the contract to make good the mistakes, consequently when the work is completed he has a thorough knowledge of the manner in which it has been done, is better pleased and more willing to make his payments to the agent, thus enabling the agent to settle with the paper at an early period, instead of having to wait three, six, or sometimes twelve months, until the agent can satisfy the advertiser that the work has been done.

Some publisher's may say: "We furnish the agent with a copy of our paper free of charge, in order that he may show it to the customer, thereby avoiding the necessity of sending one to individual advertisers." This argument might hold good in cases where the advertiser is located in the same city as the agent, but how can it be made to apply to the agent who has clients all over the country. This one copy cannot very well be spared from the office file, neither can the advertiser be expected to leave his business in order to see the files at the office of his agent.

Almost every customer upon leaving an order with an agent requests that a copy of the paper be sent him while the advertisement is running; the agent requests the publisher to do so; but in most cases the request is not complied with.

Where it is a condition of the order

that a copy of the paper be furnished the advertiser during the continuance of the work, not a few publishers demand that a regular subscription price be paid for such papers. It is wrong and an injustice to any advertiser to make him pay for proof of his having had what he is asked to pay for. If the publisher were to send less circular matter to advertisers, soliciting their patronage, and send more copies of the paper itself, he would be greatly benefited by it. A glance at the paper itself will enable a shrewd advertiser to determine its merits and value to him quicker than a dozen circulars and letters, while the latter costs more to send and is often consigned to the waste paper basket with little or no attention.

TWO PRACTICAL ADVERTISEMENTS.

We give two specimen advertisements on the opposite page. Fairbanks shows in an attractive manner the shape of the goods, and strikes the claims very directly. Such an advertisement should sell soap. The Lucas advertisement is doubly practical because of its location. It was taken from the premium list of an Agricultural Fair in New Jersey.

PASSING NOTES.

BY W. E. CARSON.

The worth of an advertisement depends on the genius of its writer, while to be productive of good results it must be appropriate to the medium in which it appears. Really poor people have little to spend in pretty trifles after the grave wants of life have been supplied. Tiffany & Co. do not advertise rare and artistic articles in bric-à-brac in a journal read only by persons who earn a dollar a day.

The advertisement must also be timely. Opportunity often wins for the writer or speaker an amount of attention which might never have been conceded to his reasoning.

Nor does the judicious advertiser forget, thirdly, that in the ranks of his probable customers will be found various degrees of intelligence, from acuteness to stolidity, from caution to credulity; he will have to deal with the phlegm that wants rousing, and the restlessness that must be put to sleep.

Advertising is the rhetoric and not the logic of trade; its object is not merely to catch the eye, but to kindle in the minds of the reader or hearer a friendly interest in the thing advertised. All who have heard the eloquence of a Spurgeon or Talmage as compared with others in their calling, can readily understand and appreciate the value and superiority of skilled work even in advertising.

It requires some knowledge and much tact to determine exactly what relation the terms of the promise must bear to its intended fulfillment, or, in other words, by how much the charms of the advertisement may safely be allowed to exceed the merits of the article advertised without exhausting the faith or tiring the patience of the reader. To borrow an image from an angler—he knows that only the small fish are caught by the large and gaudy fly, while the unpretending dun may get the salmon.

In another case, he will disguise his real object under a heavy and grave deportment, but high art will be equal to the emergency, and he will draw the bow at the venture, and will infallibly bring home the game.

Next, he will address himself to the buyer who always has ready money. He will then make his advertisement as glittering as it can be made consistent with credibility. To still another class he will make it glittering at the expense of credibility. Goods offered at sixty per cent off from first cost are an illustration in point.

Everybody knows that the tax levied on credulity is paid by the buyer exclusively, and not by the seller. "The simple pass on, and are punished."

The advertisement which induces the man or woman to spend his or her money freely, not only does credit to the artist who framed it, but raises the standard of the art generally. Another property in the advertisement which has conducted in no small degree to its development is its marvelous intrusiveness—at the breakfast-table, in the street, on the train and on the steamboat, at home, in season and out of season, and without respect of person, and in all places, we have thrust in our faces and before our eyes an appeal to our own particular weakness, at an incredibly low

FAME.

291

ON
ALL SIDES
IN
ALL WAYS
UNDER
ALL CONDITIONS
SANTA CLAUS SOAP
IS BEST, PUREST AND MOST ECONOMICAL
SOLD EVERYWHERE, MADE BY
THE N.K. FAIRBANK COMPANY,
CHICAGO.

Practical Premiums.

FOR BEST BASKET OF APPLES

Grown in Pennsylvania or New Jersey, we will give five quart cans IMPERIAL CARRIAGE GLOSS PAINT (value, \$5.00). This will be sufficient to make five buggies "good as new." Colors—Jet Black, Vermilion, Olive Green, Lemon Yellow, Ultra Blue, Maroon, Rich Green, Golden Ocher and Carmine. Take your pick! Any practical man or boy can apply them.

FOR LARGEST SPONGE CAKE

Made in Pennsylvania or New Jersey, we will give twelve jars IMPERIAL ENAMEL PAINT (value, \$4.50). With them any practical girl can convert unsightly old furniture, chairs, tables, rockers and baskets into most beautiful and useful household ornaments. Colors—Robin Blue, Pale Primrose, White, Sea Green, Shell Pink, Lavender and Ivory.

JOHN LUCAS & CO.

Philadelphia, New York, Chicago, and Gibbstboro, N. J.

TWO PRACTICAL ADVERTISEMENTS.

SEND FOR
SAMPLE CARDS.

price. Importunity often wins where merit stands starving at the door.

There is something in the advertiser's self-constituted position which enables him to assume on certain subjects a confidential attitude, which would be impertinent in an acquaintance; our friends would never allude in our presence to a hair dye or a new corset if they thought we were likely to adopt them, but the advertisement recommends them in terms of unabashed cordiality. A system which blows its own trumpet in every ear, and never loses a chance of recommending its own merits, is sure to make converts.

The experience of the advertiser is not unlike that of the angler who, in preparing for a fishing expedition, considers time, place, opportunity and the kind of fish he wants to catch, as well as the bait to be used in each case. He knows, too, that his catch may be large or small, according to many circumstances.

The intelligent advertiser knows, from a varied experience, that the result of his advertising in any given newspaper may vary with circumstances, and that the total result after a season's advertising is the evidence that induces him to prefer some newspapers to others. This is the highest testimony the subject matter admits of.—*London Fame.*

TRUTH IN TRADE.

Every day shows that the advertising world is learning that truth is the best factor for permanent success. Truth has a great value, commercially, and is sorely needed in some branches of journalism. We congratulate Mr. J. J. De Long on the plain statement which he has just issued, and which we reprint.

A STATEMENT.

The usual September influx of renewals of expiring subscriptions to "THE MAYFLOWER" has not materialized. In past years enormous receipts have characterized the business of this department during the month in question.

It is not and never has been our policy to consider any but *paid in advance subscriptions*, and the end of September, 1894, finds us with only 150,000 bona fide paid up subscribers to our magazine, sample copies and subscriptions due *not counted*. The prospect for any *material increase* before January is not good; I say *January*, because heretofore that month has always yielded the second largest number of new subscriptions.

Beginning with our October edition, *now printing*, and until January 1st, the rate per agate line per insertion will be \$1.00 flat. At this rate orders will be received for any length of time not to exceed 12 insertions. At that time the rate will be made to correspond with whatever increased circulation we may have.

Yours truly, JOS. J. DE LONG.

AT RANDOM.

An advertiser who prints but a few words in large white space must see that the lettering is sufficiently uncommon in appearance to be attractive. Even where the artistic aid of a good designer is called in the result is not always satisfactory in this respect. In fact, one looks a good ways to find an effective thing of this kind, and for this reason I have clipped one of the ROYAL style of letters for study in this connection. It is the best of a number of pretty good ones. For newspapers printed at high speed, and with no attention to fine effects in presswork, the advertiser must depend on "boldness"—sharp contrasts of black and white and eccentric gracefulness of design.

Royal
Baking
Powder

*Absolutely
Pure*

Per contra in effect—white on black background—notice this other design of the B. & A. Railroad Co.:



What a quantity of "Brownie" botches appear in the current advertising! This is the latest to attract my attention in a root beer ad.:



The one artist who can best draw "Brownies" is, of course, Palmer Cox, of New York. That his work does not appear in any of the stock cuts now so common is evident from a letter before me:

"There are no stock cuts of the 'Brownies' on the market with my consent.

"Any such that appear are doubtless taken from my copyrighted works and without the consent of my publishers or myself. They are, therefore, infringements on my rights. Respectfully,

"PALMER COX."

The little Brownies are getting quite proud of the position in the world of letters which the patient, persistent cleverness of their author has brought them, and now are venturing into the dramatic field with a bang of the orchestra and flashings of gorgeous colored lights.



Of course, it would injure Mr. Cox in his work to have the little fellows dragged into the print of a stock-cut catalogue, and one cannot blame the artist for opposing the imitators who may attempt it. That there are Brownies and Brownies, however, is evident from comparison of the above "imitation" to this cut, reproduced from a genuine, Cox-inspired drawing. We greet him with a smile of recognition, for we know by the "cut of his jib" that his being is authorized.

* * *

"That tired feeling" is now pushed down under a prefix of: "If your feet weigh a ton, take Hood's," etc.

Before the Hood people flood Chicago with this inquiry: "Do your feet weigh a ton?" there is one little hint I would like to give them—don't do it. Chicago folks are excusably sensitive in regard to their feet—or the talk about them, at least; and such a question as this, point blank, would be received as little less than an insult! Even if investigation should demonstrate as a fact that Chicago people's feet did weigh a ton, that would not help matters at all; quite the contrary.

That sentence is weighty with suggestion, Mr. Hood, but "not too fast" should be the motto where "feet weigh a ton."

* * *

I really think that not a little of the popularity which has attended the efforts of the Young Men's Christian Association everywhere is due to the advertising they do in one way or another, in connection with the work, and I am glad to note that churches are growing more and more favorable toward the idea of advertising, though they do not always recognize the methods they are approving as advertising methods. They are advertising, however, and the "results" are good. A good thing used in a good cause and bringing good ends. That's good!

* * *

I must have been very young when I was first told that in the Bible was such a word as "Samgarmiebosassekimrabsaresnargal-sharezarabmag" (that spelling is phonetic!).

"Slocum's-Ozonized-Norwegian-Cod-Liver-Oil-With-Guaiacol" is a "modern instance" of a similar kind, insofar as the length of name is concerned, and as often as I see the use of this word "Guaiacol," just so often do I wonder that it was ever allowed place in the T. A. Slocum Co.'s ads. Doubtless, that awkwardly spelled,

seldom pronounced and never remembered collection of letters (Guaiacol) represents the material they really put into their preparation, but to my mind it would have been wiser for them to call it some other name. If a rose smells as sweet traveling in disguise of foreign cognomen, the Gua, etc., would produce as beneficial results if we called it "Zip." At least, I think it would "go down" better with a modern audience.

* * *

If a grocer finds he cannot get rid of his canned goods under ordinary forms of advertising, he might try one which appeals to the curiosity—than which there is no stronger human trait—in something after this kind:

OF INTEREST TO THE CURIOUS.

First read the lines marked by figures, then return and read those marked by letters, and see if you can tell the author's object.

- (1) Hardly a day passes but that we read of some one being poisoned
- a) Hardly a day passes but that we read of some one being poisoned
- (2) By eating canned goods. This danger is easily avoided if one
- (b) By eating canned goods. This danger is easily avoided if one
- (3) Will take ordinary pains. Adhere to this single rule and
- (c) Will take ordinary pains. Adhere to this single rule and
- (4) There will never be any trouble.—Order "Uther" brands!
- (d) There will never be any trouble.—Order "Uther" brands!

The reader would need to scan but a few lines to both see and accomplish the "author's object."

LADIES' HOME COMPANION,

Sovereign of Woman's Realm.

— A Potent Middle-class Family Periodical. —
 Read Twice a Month by Nearly Three-Quarters of a Million Women.





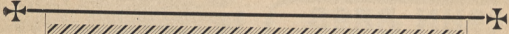
WOMEN are the purveyors of the household, making fully nine-tenths of all the purchases. If, therefore, you have anything to sell that enters the home, the best way to do it is to talk directly to the women, and you can do this most effectually by advertising in the *Ladies' Home Companion*, which had an average circulation of 143,979 copies each issue during the year ending August 1, 1894. With our equitable advertising rates it will surely pay you.



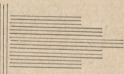
MAST, CROWELL & KIRKPATRICK, Publishers,
 New York City, Chicago, Ill., and Springfield, Ohio.

New York Office, 108 Times Building.


Joseph W. Kennedy, Manager.



The Lookout




CINCINNATI,
OHIO




is a religious paper (16 pages) published weekly in the interests of the Christian Endeavor Societies. It contains age, character, influence, circulation and the fullest respect of its readers. It is most progressive, and a leader among religious papers. It is an excellent medium for general advertisers, as it always pays them. Give it a trial. Address any reliable agency, or

H. C. HALL,



Free Press Building,



DETROIT, MICH.



COHN BROS.
 (TEMPLE COURT BLDG.)
 5 BECKMAN ST. NEW YORK.
ADVERTISING ON ELEVATED RAILWAYS
 IN NEW YORK, BROOKLYN & CHICAGO,
 AND **STREET CARS** IN
 NEW YORK, BALTIMORE, DETROIT,
 BROOKLYN, NEWARK, St. PAUL,
 CHICAGO, LOUISVILLE, MINNEAPOLIS
 BOSTON, BUFFALO, KANSAS CITY,
 St. LOUIS, CINCINNATI, OMAHA,
 PITTSBURGH, CLEVELAND, MILWAUKEE,
 AND 200 OTHER CITIES.
LOWEST RATES AND BEST REFERENCES
 FROM THE
LARGEST ADVERTISERS IN THE WORLD.
NEW AND ORIGINAL SKETCHES FREE.
WRITE US.



IS READ IN
300,000 FAMILIES
 EVERY MONTH.
 IT IS A
Profitable Advertising Medium
 FOR
Any Article of Home Consumption.

RATES, \$1.25 PER AGATE LINE,
 less discounts for time or space. For par-
 ticulars and sample copies, address,

F. M. LUPTON,
 PUBLISHER,
 106 and 108 Reade St., New York.

The Thanksgiving Number

... OF ...

THE NEW YORK LEDGER

WILL GO TO PRESS ON **Saturday, November 3d.**



A LARGE EXTRA EDITION WILL BE PRINTED.



The space is limited. To secure insertion "copy" should be sent
 at once. Rates as usual.

The
Catholic News.

Circulation larger than any other
Catholic Newspaper in the World.

ADVERTISING RATE:

25c. per agate line, single insertion.
One inch, 1 year, . . . \$100.00
6 months, . . . 60.00
3 " . . . 35.00

13 BARCLAY STREET,
NEW YORK.

Correspondence Solicited.

A Hundred Thousand
Families : : : : :

would make an immense audience.
You may speak to just such an
audience every week in the year
by placing your message in

THE VOICE advertising col-
umns.

The average of weekly issues for
the past year has been 125,300
copies.

It is a great family newspaper and has
the earnest support of all its subscribers.

FUNK & WAGNALLS CO.,

PUBLISHERS,

30 Lafayette Place, New York.

COMING TO THE FRONT

AT A RAPID PACE!

THE "LADIES' HOME JEWEL"

A New High-Class Magazine devoted to Art,
Fashion, Literature. Circulation already
reaches nearly 50,000 homes of the better
class of people, who buy largely through
the mails and know a good article when
they see it.

Advertising rates only 25 cents per agate
line. For paying returns no better medium
exists. Address,

LADIES' HOME JEWEL, New Haven, Conn.

THE NATIONAL WEEKLY

is the medium for general advertisers. It is

KATÉ FIELD'S WASHINGTON,
WASHINGTON, D. C.

PUBLIC OPINION Always pays Advertisers.
Washington. New York.

HEROLD DES GLAUBENS

Catholic, German Journal, published Weekly at St.
Louis, Mo., since 1850, has a circulation, at present,
of over 33,000 copies each issue. The city of St.
Louis alone has 20 German Catholic churches, among
them the finest and costliest, attended on January 1,
1894, by 8,570 Families.

For them as well as for thousands upon thousands
of Catholic Germans in all Western States, in town
and country, the **Herold des Glaubens** is the
official newspaper, highly esteemed for generations
by people who are very desirable customers, with
ready cash for everything they want. Unobjection-
able advertising, at one price for all, accepted direct
or through any reliable agent.

The **SATURDAY TELEGRAM**, of Manchester, N. H.,
will make contracts
based on an absolute circulation of not less than an
average of 62,500 copies per week. Rates are low.
Address C. E. ELLIS, Sole Representative, 517 Temple
Court, New York City.

THE HOME, Boston, Mass., guarantees a total cir-
culation exceeding one million copies
per year; over eighty thousand per month. A
handsomely printed family paper. For rates, address
C. E. ELLIS, Special Representative, 517 Temple
Court, New York City.

The Hartford Times

Daily Issue exceeding 12,000 copies.
Weekly Issue exceeding 7,000 "

W. O. BURR, PUBLISHER.
RUFUS H. JACKSON, BUSINESS MANAGER.

The Advertiser who will use but one paper in Connecticut will select the *Hartford Times*. An appropriation of \$500 devoted to a judicious contract, covering a year's advertisement in this paper, will bring better results than twice the amount divided among a dozen or two of the best of all the others.—*Printer's Ink*, Feb. 14, 1894.

NEW YORK OFFICE, 73 TRIBUNE BUILDING.
PERRY LUKENS, Jr., Manager.

DULUTH.

POPULATION TO-DAY, 75,000.
THE MOST PROSPEROUS CITY IN THE COUNTRY.

The News Tribune

IS ITS ONLY MORNING NEWSPAPER.

Published every day in the year. It is the leading and largest circulated newspaper at the head of the lakes.

PERRY LUKENS, Jr., Eastern Representative.
73 Tribune Building, New York City.

THE LOWELL CITIZEN

Circulation exceeds 6,000 copies daily.
The Recognized Afternoon Newspaper of Lowell.

Do you want to reach the People in this Thriving Manufacturing Center? If so, place your adv. in *The Citizen*. It will bring good results.

New York Office,
73 TRIBUNE BUILDING.

PERRY LUKENS, Jr.,
REPRESENTATIVE.

THE DETROIT CRITIC

will prove by post-office receipts over 35,000 weekly—exclusive of city sales.

HENRY BRIGHT,
SOLE AGENT,
11 Tribune Bldg., NEW YORK.

San Francisco Bulletin.

Established 1855.
Largest Evening Circulation in California.
HIGH CHARACTER, PURE TONE.
FAMILY NEWSPAPER.

THIS MEANS WHAT IT SAYS.

The *Milwaukee Daily News* guarantees the largest city circulation of any paper in Milwaukee. The *News* enjoys the largest home patronage of any paper. Send for sample copies or estimate to the **Home Office, Milwaukee, Wis.,** or

PERRY LUKENS, Jr.,

EASTERN REPRESENTATIVE,
73 TRIBUNE BUILDING,
NEW YORK.

Bangor Commercial.

The Daily and Weekly Editions of the Commercial are larger than the corresponding editions of both the other papers in Bangor combined, and only one other paper in Maine has as large a circulation as the Commercial.

J. P. BASS & CO. Publishers,
BANGOR, ME.

Daily Average, nearly . . . 5,000 copies.
Weekly Average, over . . . 14,000 "

PERRY LUKENS, Jr., N. Y. Representative,
73 TRIBUNE BUILDING.

EVENING TELEGRAM.

Only Afternoon Paper in
SUPERIOR, WIS.

Purchased and Absorbed the Circulation and Business of the *Daily Call* February 27, 1894.
Largest Bona Fide Circulation in Northern and Central Wisconsin.

New York Office:
ROOM 73, TRIBUNE BUILDING,
PERRY LUKENS, Jr.,
MANAGER.

LYNN, MASSACHUSETTS,

is one of the very few cities in the United States that an advertiser can thoroughly cover by using one newspaper.

THE LYNN ITEM.

SWORN CIRCULATION EXCEEDS
12,000 DAILY.

PUT THEM ON THE LIST

If you are making up your list of papers for your Fall, Winter or yearly order, the first thing you consider in connection with any paper is

RESULTS.

Think it over and see if results are not inseparably coupled with the mention of

BOYCE'S BIG WEEKLIES.

HERE IS OUR STORY:


Saturday Blade,
Chicago Ledger,
Chicago World,

PROVED CIRCULATION

500,000

COPIES WEEKLY.

\$1.60 per agate line, per issue. Any advertisement discontinued at any time, at pro rata rate.

PUT THEM
ON THE LIST. 

W. D. BOYCE CO.,
CHICAGO.

TO ADVERTISERS.

THE important question which concerns an advertiser is: How can he most effectually secure the attention of the public to what he may have to dispose of? Now, have you a good article to advertise? Do you wish the endorsement of your article by 200 of the leading dry goods merchants in the United States?

These journals reach 240,000 of influential, moneyed and practical families monthly. These journals are sent to the lady who is the shopper in ninety cases out of one hundred, by the leading dry goods merchant in two hundred different cities throughout the United States.

The woman who does not read advertisements would not be a woman, consequently all women read advertisements.

Women are the buyers of everything they wear.

Women are the active partners of home and the silent partner of the office.

The woman buys or she directs the buying of everything, from shoes to shingles.

The woman clothes the children, and is consequently thrown into relation with every store where things for men and boys are sold.

The average woman can buy better things, from shoe strings to ulster overcoats, for less money than the average man can buy for more money.

The shrewdest advertisers in the United States are writing advertisements which appeal directly to the women.

Take the advertisements of the leading magazines, for instance, and more than three-fourths of their readers are women, and yet about one-half of the advertisements are for goods used by men.

These journals go exclusively to women, and the price that we ask for space in this journal is less than you can buy first-class circulars for.

The reason that space is sold so cheaply is that these journals are sold to the dry goods houses and the advertising space is our only profit.

These journals do not go to the dressmakers and are not considered fashion magazines, but are sent to the leading consumers as a guide what to wear, and how to buy the cheapest.

Advertisers who have used *MODES AND FABRICS* have been astonished by the results obtained with so small an outlay.

Our circulation has been examined a number of times and always found to be just as we represent it.

We invite your inspection and kind consideration.

MODES AND FABRICS was an experiment four years ago; to-day it is recognized as a standard and leading journal of information. If you will do yourselves justice, you will answer this appeal and send for rates and insert a trial advertisement to try the merits of this journal.

550 PEARL STREET, NEW YORK.



FOR OCT., NOV. AND DEC.
WILL AVERAGE . . .



REPRESENTS A GOOD CLASS
OF WOMEN READERS. . .

Send for an estimate and look into the merits of this popular household magazine.

S. H. MOORE & Co.,

NEW YORK.

FALL

is here and NOW for a lively business. One way to try to do this is to talk to WITNESS subscribers. Don't you want an introduction to them? You will find them among the best purchasers in the country. Consult your advertising agent or write us.

N. Y. WEEKLY WITNESS,

31 PARK ROW, NEW YORK.

H. P. HUBBARD,

Manager Advertising Department,
38 TIMES BUILDING, NEW YORK CITY.

THE San Francisco Call

Established 1853.

ACTUAL CIRCULATION:

Daily, 59,691.

Sunday, 64,475.

Weekly, 25,100.

IS THE OLDEST AND BEST DAILY
NEWSPAPER IN CALIFORNIA,

—AND—

THE GREAT FAMILY PAPER

OF THE PACIFIC COAST.

It goes into the homes of the people—and for 38 years has possessed their confidence. Advertising in such a newspaper must pay.—It does. Try it.

F. K. MISCH, Eastern Manager,
90 Potter Building, N. Y.

The Philadelphia ... Inquirer.

THE INQUIRER is the most influential paper published in Philadelphia.

Present Paid Circulation Guaranteed over 90,000 copies, both Daily and Sunday.

The Inquirer has the largest circulation of any Republican paper in the United States. Unexcelled as an advertising medium.

Write for estimates and advertising rates.

R. A. CRAIG,

Manager Foreign
Advertising,



41 Times Building,
New York City.

"Nothing succeeds like Success."



HIS TRUISM HAS A SPECIAL SIGNIFICANCE FOR ADVERTISERS WHO USE THE BRIGHTEST AND ONLY MAGAZINE ENTIRELY DEVOTED TO FLORICULTURE—

"Success with
...FlowerS."

It Has a Record!

Four Years Old!

BY PLACING YOUR "AD." IN IT YOU
WILL COME FACE TO FACE WITH

100,000 PROSPEROUS
CHEERFUL
FAMILIES!

Yearly Rates: 50 cents per agate line. Send your advertisement direct or through any responsible agency. However, send it—that is, if you want a business refresher. Address

"Success with Flowers,"

THE DINGEE & CONARD CO.,
Publishers,

goes everywhere. WEST GROVE, PA.

THE ATLANTA JOURNAL

"GREATEST CIRCULATION OF ANY DAILY IN THE SOUTHERN STATES"

Map of the Southern States showing: KENTUCKY, TENNESSEE, MISSISSIPPI, LOUISIANA, VIRGINIA, N. CAROLINA, S. CAROLINA, GEORGIA, FLORIDA, ATLANTA, Gulf of Mexico, Atlantic Ocean.

CIRCULATION GUARANTEED. AVERAGE EACH ISSUE DAILY 17,101 WEEKLY 15,000

COVERS THE GREAT COTTON-BELT AND MANUFACTURING DISTRICT.

BEST AND BRIGHTEST AFTERNOON PAPER IN THE SOUTH.

THE PLAIN TRUTH TELLS


SOLE AGENT S. C. BECKWITH

THE FRODOCK 509 CHICAGO NEW YORK 48 BLDG

FOREIGN ADVTG

WE TELL THE PLAIN TRUTH

A LIVE CITY FOR ADVERTISERS.



THE CLEANEST AND MOST SATISFACTORY EXHIBIT MADE BY ANY PAPER IN PITTSBURG

THE PITTSBURG PRESS.

GUARANTEED CIRCULATION
AVERAGE EACH ISSUE
DAILY - 40,142
SUNDAY - 34,224

WE SOLICIT ONLY "THE CREAM" OF FOREIGN ADVERTISING.

ITS ADVERTISING COLUMNS ARE AS CAREFULLY EDITED AS ITS NEWS COLUMNS.

WE TELL THE PLAIN TRUTH

SOLE AGENT
"THE ROOKERY" CHICAGO.
S. C. BECKWITH
NEW YORK
48 TRIBUNE BLDG.
FOREIGN ADVERTISING

THE PLAIN TRUTH TELLS

The paper that pleases the
Reader is the paper that

SATISFIES
THE
ADVERTISER.

... THE ...

Weekly Courier-Journal

of Louisville, Ky., does this every issue—has done it for 64 YEARS. It is in every sense a high-class family paper, read and re-read in the homes, shops and stores of the entire southwest. No journal in America covers a richer field, or covers it more thoroughly.

200,000

copies will be issued once
a month, on these dates:

October 29, 1894
November 26, 1894
December 31, 1894
January 28, 1895
February 25, 1895

➔ **THESE SPECIAL** editions are **55,000** copies in excess of the regular subscription list of **145,000**.

Subscription Circulation Weekly Courier-Journal by States:

Alabama.....	4,448	Kansas.....	1,570	New Jersey.....	91	Vermont.....	12
Arkansas.....	7,262	Kentucky.....	34,722	New Mexico.....	546	Virginia.....	2,170
Arizona.....	977	Louisiana.....	3,366	New York.....	722	West Virginia.....	3,097
California.....	2,916	Maine.....	77	North Carolina.....	1,460	Washington.....	749
Colorado.....	536	Maryland.....	102	North Dakota.....	462	Wisconsin.....	721
Connecticut.....	102	Massachusetts.....	119	Ohio.....	1,850	Wyoming.....	347
Delaware.....	66	Michigan.....	769	Oregon.....	870	Dist. of Columbia	90
Florida.....	979	Minnesota.....	521	Pennsylvania.....	436	Nova Scotia.....	7
Georgia.....	560	Mississippi.....	9,490	Rhode Island.....	9	Canada.....	316
Idaho.....	586	Montana.....	1,440	South Carolina.....	1,072	Foreign.....	212
Illinois.....	4,793	Missouri.....	2,871	South Dakota.....	282	Office use.....	250
Indiana.....	6,662	Nebraska.....	864	Tennessee.....	12,076	City Delivery.....	762
Indian Territory..	1,068	Nevada.....	491	Texas.....	21,454	County.....	516
Iowa.....	3,276	New Hampshire..	84	Utah.....	119	News Agent.....	2,012

Total, 144,091

75 cents per agate line, no extra for special editions.

Liberal discount on time orders by all advertising agents, and

KNOWN CIRCULATION.

DAILY COURIER-JOURNAL
has choice circulation of **30,000**

SUNDAY COURIER-JOURNAL
covers local field with **35,000**

WEEKLY COURIER-JOURNAL
covers entire field with **200,000**

The character of the medium gives
power to the advertising.



THE COURIER-JOURNAL CO.,

A. FRANK RICHARDSON,

EASTERN AGENT,

Tribune Building, **NEW YORK.**

CHICAGO OFFICE:

317 Chamber of Commerce.